

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2400.

SATURDAY, OCTOBER 25, 1873.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

India Office, 27th Sept. 1873.
BY ORDER of the SECRETARY of STATE for INDIA in COUNCIL.

NOTICE is HEREBY GIVEN, that Appointments to the Indian Public Works Department of Assistant-Engineers, Second Grade, Salary Rs. 4200 (about £900) per annum, will be available in 1874, for such Candidates as may be found duly qualified.

For further particulars apply, by letter only, to the Secretary, Public Works Department, India Office, S.W.

ROYAL GEOGRAPHICAL SOCIETY.—Fellows are informed that the FIRST MEETING of the ENSUING SESSION will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, on MONDAY, the 3rd, instead of MONDAY, the 10th November, as announced in the Cards of the Seasonal Meetings.

The President, Sir H. BARTLE PRERE, K.C.B., in the Chair.

The Subject of the Evening, after the President's Opening Address, will be:—

“Remarks on the Countries recently visited in the Region of the Upper Nile.” By Sir Samuel W. Baker.

The Chair will be taken at Half-past Eight.

SOCIETY of HEBREW LITERATURE.

Three Volumes, comprising the Society's Publications for the first year, are now ready:—

MISCELLANEOUS HEBREW LITERATURE. 228 pp. To Non-Subscribers, 10s. net.

IBN EZRA'S COMMENTARY upon ISAIAH. Translated, annotated, and furnished with an Introduction, by Dr. M. Friedländer. 338 pp. To have already accepted. Engagements to appear at the Society's Concerts during the Season; viz. Madame Lemmens-Sherington, Madame Pater, Miss Enriques, Mr. Sims Reeves, Mr. Vernon Rieu, Mr. Edward Lloyd, Mr. Santley, Mr. Lewis Thomas.

Subscription for 12 Concerts:—Stalls, 3s. 2s. Front Row the Gallery (numbered), 3s. 2s.; Second and Third Rows (numbered), 2s. 2s.; Reserved Area (each Row numbered), 2s. 2s.; Unreserved Seats, 1s. 1s.

Subscriptions received at the Society's Office, No. 6, in Exeter Hall, from 10 till 6 daily (on Saturdays, 10 till 2), or on Friday Evenings, from 7 till 10 o'clock.

Prospectus now ready.

CRYSTAL PALACE.—PARTICULAR ATTRIBUTES THIS DAY AND NEXT WEEK.

SATURDAY (October 25).—Fourth Saturday Concert, at 2.

TUESDAY.—Opera, “Der Freischütz,” at 3.

THURSDAY.—Opera, “Il Trovatore,” at 3. Great Fireworks.

SATURDAY.—Fifth Saturday Concert, at 3.

Admission, Monday to Friday, One Shilling; Saturdays, Half-a-Crown; or by Guinea Season Tickets.

AMERICAN EXHIBITIONS of WATER-COLOURS and SKETCHES.—NOTICE TO ARTISTS, the time for RECEIVING DRAWINGS for the SECOND ANNUAL EXHIBITION IN NEW YORK will be extended till MONDAY, the 10th November next.

ROBERT F. M'NAIR, Secretary.

EXHIBITION of CABINET PICTURES in OIL, DUDLEY GALLERY, Egyptian Hall, Piccadilly.

THE SEVENTH ANNUAL EXHIBITION will OPEN on MONDAY NEXT, the 27th inst.

GEORGE L. HALL, Hon. Sec.

THE SEVENTH EXHIBITION of SOCIETY of FRENCH ARTISTS, 188, NEW BOND-STREET, will OPEN on the 3rd of NOVEMBER.

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THE COUNTY FAMILIES for 1874.—The Publisher respectfully requests that the Annual Circular sent out for Corrections may be returned to the Editor without delay, as the printing and binding of so comprehensive a book is a work of time, and it is proposed to publish on the 1st of January, 1874, 10,000 Families, over 1,100 pages. Price 2s. 10s.; copies ordered in advance, 2s. 2s. London: Robert Hardwicke, 12, Piccadilly, W.; and all Booksellers.

HYDE PARK COLLEGE for LADIES, 115, GLOUCESTER-TERRACE, Hyde Park. The SENIOR TERM begins November 1st. The JUNIOR HALF-TERM, November 1st. Prospectuses, containing Names of Professors and Terms, &c., may be had on application to the LADY RESIDENT.

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LADIES' EDUCATIONAL ASSOCIATION, in Connexion with University College, London. The DAY CLASSES for LADIES, at UNIVERSITY COLLEGE, will OPEN on MONDAY, October 27th. The Subjects for this Session are English Literature, French Literature, Composition and Grammar, Italian and German Languages and Literatures, Logic, Physiology and Hygiene, French History, English Constitutional History, Mathematics (Ratio and Proportions), Practical Physics, and Architecture. Prospectuses to be had in the Office at the College; or of J. E. MILLS, Esq., 27, Oxford-square, Hyde Park, W.

LECTURES TO LADIES, WELLINGTON HALL, Wellington-street, ISLINGTON. Herr ERNST PAUER will give a Course of LECTURES, with Musical Illustrations, on the most celebrated and influential Composers for the Clavichord and Piano-forte, beginning October 30th. Professor C. CASALI, of University College, will give TWELVE LECTURES on the MODERN and CONTEMPORARY FRENCH DRAMA, beginning January 14th, 1874. A. SONNENSCHEIN, Esq., will conduct a Correspondence Class of ALGEBRA, beginning with Quadratic Equations, from October 30th. Prospectuses and Tickets may be obtained from the Honorary Secretary, Miss L. SHARPE, 1, Highbury-terrace.

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"If I am asked, what system of political philosophy I substituted for that which, as a philosophy, I had abandoned, I answer, No system: only a conviction that the true system was something much more complex and many-sided than I had previously had any idea of, and that its office was to supply, not a set of model institutions, but principles from which the institutions suitable to any given circumstances might be deduced. The influences of European, that is to say, Continental, thought, and especially those of the reaction of the nineteenth century against the eighteenth, were now streaming in upon me. They came from various quarters: from the writings of Coleridge, which I had begun to read with interest even before the change in my opinions; from the Coleridgians with whom I was in personal intercourse; from what I had read of Goethe; from Carlyle's early articles in the Edinburgh and Foreign Reviews, though for a long time I saw nothing in these (as my father saw nothing in them to the last) but insane rhapsody. From these sources, and from the acquaintance I kept up with the French literature of the time, I derived, among other ideas which the general turning upside down of the opinions of European thinkers had brought uppermost, these in particular: That the human mind has a certain order of possible progress, in which some things must precede others, an order which governments and public instructors can modify to some, but not to an unlimited extent: that all questions of political institutions are relative, not absolute, and that different stages of human progress not only *will* have, but *ought* to have, different institutions: that government is always either in the hands, or passing into the hands, of whatever is the strongest power in society, and that what this power is, does not depend on institutions, but institutions on it: that any general theory or philosophy of politics supposes a previous theory of human progress, and that this is the same thing with a philosophy of history. These opinions, true in the main, were held in an exaggerated and violent manner by the thinkers with whom I was now most accustomed to compare notes, and who, as usual with a reaction, ignored that half of the truth which the thinkers of the eighteenth century saw."

—And, again, the following:—

"Again, in politics, though I no longer accepted the doctrine of the Essay on Government as a scientific theory; though I ceased to consider representative democracy as an absolute principle, and regarded it as a question of time, place, and circumstance; though I now looked upon the choice of political institutions as a moral and educational question more than one of material interests, thinking that it ought to be decided mainly by the consideration, what great improvement in life and culture stands next in order for the people concerned, as the condition of their further progress, and what institutions are most likely to promote that; nevertheless, this change in the premises of my political philosophy did not alter my practical political creed as to the requirements of my own time and country. I was as much as ever a Radical and Democrat for Europe, and especially for England. I thought the predominance of the aristocratic classes, the noble and the rich, in the English constitution, an evil worth any struggle to get rid of; not on account of taxes, or any such comparatively small inconvenience, but as the great demoralizing agency in the country. Demoralizing, first, because it made the conduct of the Government an example of gross public immorality, through the predominance of private over public interests in the State, and the

abuse of the powers of legislation for the advantage of classes. Secondly, and in a still greater degree, because the respect of the multitude always attaching itself principally to that which, in the existing state of society, is the chief passport to power; and under English institutions, riches, hereditary or acquired, being the almost exclusive source of political importance; riches, and the signs of riches, were almost the only things really respected, and the life of the people was mainly devoted to the pursuit of them. I thought, that while the higher and richer classes held the power of government, the instruction and improvement of the mass of the people were contrary to the self-interest of those classes, because tending to render the people more powerful for throwing off the yoke; but if the democracy obtained a large, and perhaps the principal share, in the governing power, it would become the interest of the opulent classes to promote their education, in order to ward off really mischievous errors, and especially those which would lead to unjust violations of property. On these grounds I was not only as ardent as ever for democratic institutions, but earnestly hoped that Owenite, St. Simonian, and all other anti-property doctrines might spread widely among the poorer classes; not that I thought those doctrines true, or desired that they should be acted on, but in order that the higher classes might be made to see that they had more to fear from the poor when uneducated, than when educated."

—With the sentiment contained in the last paragraph we cannot concur, and we are sorry to find that it is repeated in another page.

In reviewing such a work as this 'Autobiography' we feel it our duty not to shrink from any subject on which Mr. Mill himself has touched, and we feel bound to say that Mr. Mill may possibly have exaggerated the influence for good exerted over him by his wife. Great prominence is given to that influence in his book, and the language in which she is spoken of is similar to that which was used in the famous dedication of the 'Essay on Liberty,' and in the inscription upon the tombstone at Avignon. Speaking of Mr. Carlyle, for instance, Mr. Mill writes:—

"I knew that I could not see round him, and could never be certain that I saw over him; and I never presumed to judge him with any definiteness, until he was interpreted to me by one greatly the superior of us both—who was more a poet than he, and more a thinker than I—whose own mind and nature included his, and infinitely more."

—And, again, of his father:—

"In the power of influencing by mere force of mind and character, the convictions and purposes of others, and in the strenuous exertion of that power to promote freedom and progress, he left, as my knowledge extends, no equal among men, and but one among women."

No one now living can say with certainty whether Mr. Mill's estimate of his wife's character was or was not an exaggerated one; but those of us who remember her can go as far as to admit the absolute correctness of the following less strong statement:—

"I have often received praise, which in my own right I only partially deserve, for the greater practicality which is supposed to be found in my writings, compared with those of most thinkers who have been equally addicted to large generalizations. The writings in which this quality has been observed, were not the work of one mind, but of the fusion of two, one of them as pre-eminently practical in its judgments and perceptions of things present, as it was high and bold in its anticipations for a remote futurity."

There is no room for doubt that Mrs. Mill was a woman of great ability, whose talent had the practical character attributed to it in this passage.

We have spoken above of the wonderful impartiality and accuracy of Mr. Mill's estimate of himself. His judgment concerning his own writings and speeches appears to us to be always sound: a startling contradiction of the well-known and generally true opinion, that writers value most highly their least efficient work. Mr. Mill thought the 'Essay on Liberty' his greatest book; his article on the duties of the State respecting Corporation property (standing first among those collected in 'Dissertations and Discussions') his greatest paper; and his speech upon the Reform Bill his greatest speech. In these views we should be disposed to concur. The speech he calls "a success" in two passages; on the other hand, he calls his articles in the *Examiner* "lumbering in style" and "ill-timed," and he speaks of them as having "missed fire" altogether. It is not every one who can judge himself so well.

There are several very sparkling and bright passages in the 'Autobiography.' For instance, the one in which he speaks of the present age as an "age of loud disputes but weak convictions." Also the following passage upon statesmen:—

"I can understand that persons, otherwise intelligent, should, for want of sufficient examination, be repelled from Mr. Hare's plan by what they think the complex nature of its machinery. But any one who does not feel the want which the scheme is intended to supply; any one who throws it over as a mere theoretical subtlety or crotchet, tending to no valuable purpose, and unworthy of the attention of practical men, may be pronounced an incompetent statesman, unequal to the politics of the future. I mean, unless he is a minister or aspires to become one: for we are quite accustomed to a minister continuing to profess unqualified hostility to an improvement almost to the very day when his conscience, or his interest, induces him to take it up as a public measure, and carry it."

The best portion of the 'Autobiography' is that which deals with the first thirty-four years of Mr. Mill's life, and which ends in 1840. The next twenty years dealt with in the chapter written in 1861 are less well done, and the portion written in 1870, which contains the account of Mr. Mill's life in Parliament, and of his political work in a more active field, can only be described as being bald. Others will be able, and, indeed, it is necessary to the understanding of Mr. Mill's place in politics, that they should attempt to give a more adequate account of his share in forming the Radical school of politicians of the present day; but there must be some material for the purpose to be found in Mr. Mill's own correspondence. He was one of the best letter-writers of modern times, and we hope that, before letters are destroyed and lost, that those who are responsible for the maintenance of his great and deserved reputation will collect and publish those portions of his correspondence which are fitted for publicity, and, in particular, the letters which passed between himself and Alexis de Tocqueville.

ALGERIA.

A Handbook for Travellers in Algeria. With Travelling Maps and Plan of Algiers. (Murray.)

NOTWITHSTANDING all that has been written about Algeria during the last two centuries, and

especially during the last twenty or thirty years, that country is, even at the present day, comparatively speaking, but little known. This is, perhaps, partly owing to the natural dislike of a tourist to cross the seas, and tread a new continent in search of amusement, and partly to the mania—we can call it nothing else—which people have for following the beaten tracks of Europe over and over again. Year after year your ordinary tourist wanders up the Rhine, across the Alps, through Italy, gazing upon miles of pictures, which, in most cases, he is utterly unable to appreciate, visiting crumbling ruins which fail to interest him, endeavouring to admire groups of antique sculpture which he pronounces "very fine,"—shall we be cruel enough to say, because his Guide-book has told him how he ought to think so,—toiling to the summit of rugged hills to contemplate the sun rise or set, putting himself to all manner of inconvenience and expense in order that he may catch a glimpse of the relics of a Saint, and returning home again very little wiser than when he set out, although he has dined at a French *table d'hôte*, had an audience of the Pope, and purchased a bottle of *eau de Cologne* in Köln itself.

Few people doubtless are aware that the cost of a first-class ticket from London to Algiers is only ten guineas, and that when once the tourist has set foot upon the shores of Northern Africa, he may live and travel quite as cheaply, if not more so, than in Europe. Living *en pension* in a good hotel at Algiers, that is to say board and lodging combined, costs from 6*l.* 15*s.* a month, not from 10*l.* a month, as Mr. Murray tells us in his Handbook. At Blidah, which lies surrounded by a belt of orange and lemon groves at the foot of the lesser Atlas Mountains, only a few miles from Algiers, on the road to Oran, two or three large well furnished rooms with a kitchen may be rented at the rate of 2*l.* a month, while one's meals at the hotel, with red wine *ad libitum*, cost 3*l.* for the same period. At Constantine and Oran the prices are much the same; but of course at places like El-Aghouat, which is on the very borders of the desert, everything that is considered a luxury, such as wine, sugar, &c., is very dear, on account of the distance it has to be brought. Travelling by railway or diligence comes to a little more than a penny a mile, and mules may be hired at the rate of 4*s.* a day, or even less if taken for any length of time. Perhaps the best thing for people to do who contemplate staying several months in the country, and who are bent upon seeing it, is to purchase horses and mules, and sell them again when they leave.

Algeria is by no means wanting in attractions to the tourist. On the contrary, it is rich in historical souvenirs, in legends, in ruins and monuments, and in scenery which varies from the savage grandeur of the snow-capped peaks of Djurjura and the rugged passes and ravines of the lesser Atlas Mountains, to the winding valley of Sebaou and its fields of corn, the fertile plain of the Mitidja, with its picturesque colonists' villages, the boundless Sahara, and the charming oases of palm-trees which are scattered over it.

No city is likely to interest an Englishman more than Algiers, the stronghold of those pirates who for three centuries set every maritime nation in Christendom at defiance.

It was off Cape Matifou that three Spanish fleets were knocked to pieces by the winds and waves, while the bravest soldiers in three Spanish armies, including that formidable expedition commanded by Charles the Fifth, were either slain by the Mussulman scimitar, or carried off to slavery. It was at Bab-Azzoun that Ponce de Balagner, standard-bearer of the Knights of Malta, plunged his dagger into the massive gate, and sought by that act of courage to rally the retreating army. It was in the audience chamber of the Kasbah that Hadj-Ahmed, the Dey, exclaimed, in reply to Robert Cole, the English Consul, who had come to complain of the frequent raids made by the Algerine galleys upon British ships:—"Dost thou not know that the Algerines are a band of brigands, and that I am their chief?"—and that was all the satisfaction Cole could obtain. It was in the same audience chamber that the last Dey of Algiers struck the French Consul in the face, and lost his throne in consequence. Previously to the French conquest, the town was bombarded more than ten times by foreign powers, who by means of threats forced the Algerines to come to terms on more than fifteen other occasions.

Archæologists will find plenty in Algeria to interest them. Algiers itself stands upon the ruins of Icosium, which, according to a popular legend, was built by Hercules, while along the coast, in the direction of Oran, are Tipaza and Cherchel, at both of which places the ruins are extensive. The former is mentioned by Ptolemy, and appears to have been a colony of veterans founded by the Emperor Claudius. In 484, Huneric the Vandal endeavoured to persuade the inhabitants to embrace the Arian heresy, and condemned those who refused to have their right hands amputated and their tongues cut out of their mouths; an incident to which attention has recently been called by Mr. Twisleton's ingenious book. Cherchel was originally the *Jol* of the Carthaginians; and later on, Juba the Second, after enlarging and embellishing it, made it the capital of Mauritania, under the name of *Cæsarea*. We cannot, of course, enumerate all the places in Algeria where archæological remains are to be found, but we may mention that they are met with in or near more than 150 different towns and villages, and that at Lambessa and Bougie they are both numerous and remarkably well preserved. The ruins of Carthage, too, stand close to the frontier of Tunis.

The scenery in Algeria is extremely beautiful. What could be more charming, for example, than the road from Fort National, which winds down the hills towards Tizi-Ouzou, with the precipice sometimes on the right, at others on the left, and at others again upon either side? Eagles fly around in every direction; now hovering high in the sky, and then suddenly swooping down to perch upon an olive-branch or a piece of rock overhanging the chasm. At each turn in the road Kabyle villages may be perceived, seated on the very summit of lofty hills or half hidden at the bottom of ravines in the midst of thick groves of fig and olive trees, where flocks of goats and sheep and herds of small oxen, tended by almost naked children, browse upon the green though scanty pasture. At times the rugged, rocky, snow-capped mountains of Djurjura present themselves to the view, seemingly quite close, although far

away. At others it is the bare-looking valley of Sébaou, covered with yellow barley, and the wide-bedded river, half dried up by the summer sun, winding through the plain. But, apart from the mildness of the climate, the beauty of the scenery, and the archaeological remains, there are many things calculated to amuse the tourist in Algeria. The inhabitants are a study in themselves. Their language, their dress, their manners and customs are all so novel and so curious, that they cannot fail to interest a European. In the neighbourhood of Algiers, Oran, and Constantine there is enough to occupy a traveller who wishes to meet with all the comforts of civilized life in his wanderings; while he who is of a more adventurous nature will find no lack of excitement elsewhere. For him there are the wilds of Kabylia, the Sahara, and the savage country to the south of Constantine. Seated on an Arab mare, in a high-backed Morocco saddle elaborately embroidered with different-coloured silk, he may wander from tribe to tribe, from oasis to oasis, hunting the lion and the ostrich, hawking, coursing the hare with those magnificent *slougis* which are found in every Arab tent, and studying the habits and customs of the people.

The little work which we have before us will, no doubt, be useful to every one who visits Algeria. Although it is published at six shillings, it contains only one hundred and fifteen pages and two maps, so that many people may consider it somewhat dear, especially when they learn that Piesse's Guide, which counts some six hundred and eighty pages and five maps, may be purchased for eight shillings. The author tells us in the Preface that the book "has been compiled chiefly from notes made on the spot during a recent residence in Algiers and a journey through Algeria," and that "he has gained much useful information by the study of the principal works, both French and English, upon that country, including the Guide-Books of MM. Piesse and Bérard." His statement would have been more correct, and he would have acted more fairly towards the French author, if he had said that he has condensed M. Piesse's work. The only original portion of the Handbook before us consists of a few notes respecting the hotels, &c., in one or two of the principal towns. The author has not even taken the trouble to turn the kilomètres into miles. Although he has evidently visited most of the towns near the coast, he does not appear to have penetrated far into the interior. Judging from the information in the Handbook, we should say that he has never been anywhere near Biskra or El-Aghouat. He may have visited Tizi-Ouzon, but we are surprised to find that no mention is made of the peak of Makouïda, or of the interesting Kabyle village which crowns its summit. The author, indeed, seems to have a most superficial knowledge of the country for which he has undertaken to compile a handbook. He tells us, for instance, in the introductory remarks, that "each (Arab) tribe (is) under the government of a sheik." He is, probably, unaware that each tribe is divided into a certain number of *douars*, a *douar* consisting of an assemblage of tents of a single family. Thus each head of a family, whose groups round his habitation the tents of his children and nearest relatives, forms a *douar* or a circle of tents, of which he becomes the

sheik or chief. It is not uncommon for several *douars* to camp together, especially when the sheiks acknowledge a relationship between each other, and, in these cases, the assemblage of several *douars* is called a *ferka* or section, which is governed by a council, composed of deputies from the different *douars*. Several *ferkas*, there being no fixed number, constitute the large tribes of the Sahara, while the smaller ones are often merely composed of a few *douars*. Each tribe is governed by a *caïd*; but when several tribes are grouped together they form either a grand *caïdat* or an *aghalik*, under the orders of a *caïd-el-caïd*, *caïd of caïds*, or of an *agha*. Speaking of the Moors, our author says: "This was the name given to those Arabs who settled in the towns along the coast." This, again, is incorrect. Histories tell us that the Moors invaded Spain, which is obviously an error, for we know very well that Spain was invaded by the Arabs. No doubt the invaders of Spain were termed Moors from the fact of their having come from the country that was originally called Mauritania; and then, after the fall of Grenada, when they were forced to seek refuge in Africa, the name still clung to them. The Arabs make no distinction in their favour; they merely recognize five classes of inhabitants of Algeria, namely, Arabs who live in tents, Hadars who inhabit houses, Kabyles or Berbers who are settled in the mountains, Europeans, and finally Jews. Europeans, however, look upon them as a distinct class—for they are easily distinguished from the other inhabitants of the country—without pretending, however, that they belong to any particular race, but considering them rather as the descendants of various peoples: from the Arabs, who invaded Spain and there intermarried with European women, to the renegades of the last century.

Still, apart from a few inaccuracies in the introduction, Mr. Murray's Handbook will be generally found trustworthy, owing to the fact of its being founded on the excellent French work to which we have alluded. From its condensed form, however, it is not sufficient for a person who wishes to obtain some general knowledge of the country. We should advise such of our readers as contemplate visiting Algeria, and who understand French, to give a preference to M. Piesse's book.

NOVELS OF THE WEEK.

The Fair God. By Lewis Wallace. (Boston, Osgood & Co.)

The Intriguers of Pevensel. By Edward Turner. 3 vols. (Newby.)

Lady Bell. By the Author of 'Citoyenne Jacqueline.' 3 vols. (Strahan & Co.)

Luna: a Love Story. By M. C. Helmore. 2 vols. (Smith, Elder & Co.)

Hubert's Freeth's Prosperity. By Mrs. Newton Crosland. 3 vols. (Hurst & Blackett.)

Military Life in Prussia. First Series. The Soldier in Time of Peace. Translated from the German of F. W. H. Hackländer, by F. E. R. and H. E. R. (Low & Co.)

WE find ourselves called on this week to read four historical novels of the most widely differing types. In 'The Parisians,' which we shall not notice until it is complete, we have the last work of a master hand, on the history of the Fall of the Second Empire in France,

treated lightly, almost frivolously indeed;—in 'The Fair God' we have, we believe, the first work of General Lewis Wallace, known hitherto only as a dashing officer in the American war, treating in a solid fashion of the fall of the Aztec power of Montezuma at the hands of Hernan Cortes. We do not hesitate to say that 'The Fair God' is one of the most powerful historical novels that we have ever read. It is a real pleasure to us to be able to write these words after the exposures which we have lately made of the absolute worthlessness of many much belauded American novels of the last six months. Our impression is that 'The Fair God' must have taken General Wallace years to write. The elaboration here and there is almost painful; the opening, like that of most archaeological novels, is dull, but the scene where, in the sunrise, Montezuma reads his fate; the dance-scene; and the entry of the Spaniards to the capital, are drawn in a style of which we think few living writers capable; and the battles are Homeric in their grandeur. There is nothing, indeed, bad in General Wallace's book except his Preface. Cortes and Guatamozin live, and the whole of the characters breathe the spirit of ancient Mexico. As a romantic treatment of the history of a beaten cause, 'The Fair God' is equal to 'Rienzi.'

A fine instance of the way not to write an historical novel is supplied in the three volumes of Mr. Edward Turner. He deals with the Barons' Wars, and we would commend to Mr. Edward Freeman the view here taken of his favourite, Simon de Montfort. As to the social aspects of the story, our author, like others who have written on the heroic time,—

When the Templar cried "Gramercy,"

Or "Twas shrewdly thrust, 'I fegs,"

To Sir Halbert or Sir Percy,

As he knocked him off his legs,—

has come to the conclusion that chivalry was totally inconsistent with articulate speech or common sense in action. His heroes and heroines, whether ferocious barons, noble earls, high-born damsels, or otherwise Homerically qualified entities,—warriors, varlets, hags, or catiffs,—all speak, think, and act like no one outside the influence of the Minerva Press. As any analysis or adequate account of the book is, for obvious reasons, impossible, it will be sufficient to give a few extracts, taken almost at random, from these curious volumes. Here is a thrilling scene from the field of Lewes:—

"This patriarchal warrior still in prostrate dejection, a cavalade (*sic*) drew up within a few feet of his dew-moistened couch, headed by a knight whose massive jaws supported a beard of profuse pilosity. His projecting teeth extended into that grin, a distortion natural to the expression of iniquity which o'ershadowed the repulsive countenance of Rochford de Vere. Ever most brutalized and minatory in aspect, his retainers turned upon their chargers to a position of convenience, eying the expiring veteran, who, unable to raise his shattered form one inch from the ground, was supernaturally strengthened in mind by the vision of this exciting incident. In powerless agony he exclaimed against his bitter foe, while the red blood of excitement flushed his furrowed cheeks. 'Accursed wallower in the mire of iniquity, what demon of Satan hath sent you to chide my distress? If thou canst not restore my daughter, forbear from the atrocities now engrossing your degenerate mind, or thy life's blood shall answer for those crimes from which the deepest damnation of eternal purgatory can never purify the souls of such men of Belial.'—'Foolish dotard,' replied Rochfort."

—A rejoinder which we must characterize as uncivil, but true, on the part of that pilous and iniquitous baron. His own language, however, is occasionally unmeasured. He thus refers to the good young man of the tale, a virtuous Saxon, named Sandford :—

"Let that vile and banished stripling beware how he encounters the lion's wrath, or his worthless life is fairly sped. While that wretched slave, who has dared to accept the bribes of his masters' foes, shall have the skin stripped from his flesh nine times over; one death is too little for my revenge. I would that, like the reptiles, that bound had fifty lives, every one should be tormented out of him before my savage and exulting sight."

This warm-hearted gentleman has other modes, apparently, of chastising such of his followers as have not nine lives, like a cat, or as many skins as the late Mr. Woolff had shirts on him. "It would little serve," says he, "the Prince's cause were a hundred such serfs drowned in Malsey" (*sic*). If we may conjecture the *modus operandi*, it would also have been expensive. When neither cursing nor drinking, the baronial lips are employed in singing doggerel verses or in defying Lindley Murray. "Fie upon thee, my noble lords," replied Sandford. "Our arms are reversed, but not disgraced" (a process which heralds must explain.) "My lord is gifted in the utterance of prophetic syllables," said De Meudon, "and hast spoken words of joy to so unworthy an object as myself." There is sometimes a turn of *double entendre*, one would fancy, in the replies of these strange interlocutors. There is a wreck near Pevensey: "A brave youth plunges into the foaming surge, and, safely landing a black-eyed hag, he swiftly conveys her battered form to the castle of Pevensel." The grateful "old creature" addresses him in terms apparently borrowed from the nineteenth century: "You will reap but little reward by saving a desolate old beggar from a watery grave," said Margot. This modest estimate of her importance is, however, intended to be falsified, as she is instantly sent off on one of those roving commissions about the country in which old women are so valuable, and in the character of a "brawling hag," or prophetess, commences a political agitation. We have now sufficiently indicated the character of this work. Our readers will be glad to learn that the truculent baron, whose efforts to obtain possession of the heroine's person are the occasion of most of the eloquence and bloodshed in the book, is quenched opportunely in a "watery grave," and that the battle of Evesham conduces much to the advantage of all the virtuous warriors and of the maidens who inspire them respectively.

'Lady Bell' is a specimen of the semi-historical novel, and breaking ground which, since Thackeray's time, has been tolerably untrodden, has a spice of freshness about it which will commend it to those who are weary of the uniformity of what passes among novelists for a picture of modern life. The pair of charming ladies whose history is sketched for our entertainment are cast in their early womanhood upon the times which witnessed the disruption of the American colonies, and just preceded the heroic era of the struggle with Napoleon. Though our grandfathers would, no doubt, smile at what to them would be a caricature, there is in this book but little of

the exaggeration which is inevitable in every effort to make a subsequent generation appreciate the differences, never so great as the resemblances, between itself and its progenitors. The story is embellished, and not overlaid, with noted names and personages, and the fashionable dialect of the day is preserved in a manner which commends itself as reasonable to those who have had the good fortune to remember, in the flesh, some to whom it was not a dead language. Mrs. Siddons, Sir Joshua and his sister, Wedgewood and Boulton, with some of a more fleeting celebrity,—such as the *dilettante* Duchess of Portland, the beautiful mother of the Napiers, and other lights of fashion,—give a tone of reality to the book, while the speech and manner of little Lady Bell and her friends bear witness to the sympathetic study by the author of such precious relics as the diaries of Burney and Delany. To the latter author, indeed, our novelist is indebted for the suggestion of Lady Bell's early matrimonial troubles. She is the victim, at the mature age of sixteen, of one of those *mariages de convenance* which we are too apt to regard as a product of our own day, although any study of the social history of the past would show us that we have in that respect improved, not only upon the Georgian era, but upon every period of our history, from the days when Symonds D'Eves or John Paston was bargaining for a landed mate, to those when the early foreign conquerors annexed at once the daughters and the acres of the hapless Saxon. Squire Trevor is a very brutalized edition of Mrs. Delany's Cornish husband; too much, indeed, of the Squire Western to be quite natural, but a sufficient living excuse to his young wife for her rather unheroic desertion of him. Launched upon the world and on her own resources, she finds refuge first with the great actress, whom she worships with all the ardour of her simple but apprehensive nature; and next becomes companion to the most good-natured and stupid of uneducated country ladies, whose fatuous warm-heartedness is not the worst thing in the book. Her random reasoning about the inherent wickedness of uncles is uncommonly refreshing. Afterwards, when the wickedness of a different style of husband, the elegant *roué* of Chevely, drives Mrs. Sundon also forth upon the world, the two young exiles set up an elegant hermitage together, on the model of Lady Eleanor Butler and Miss Ponsonby, the once-famed ladies of Llangollen. This tranquil interval is but of short duration; and when the death of Trevor has freed the young widow of eighteen, she returns to the town, which was to her as to so many the true γῆς ἀμφαλός, the native heath on which real existence was attainable. In London she meets her fate, and Captain Fane is far from an ill-drawn portrait of such an honest, honourable warrior as thousands to whom their country was then indebted. On the whole, this is a graceful and readable story, marred by occasional extravagances,—the bolero at Vauxhall, and the tragic fate of the poor ladies at St. Bevis at the hands of the ruffian Cholmondeley, occurring to us as the worst, but redeemed by the sympathetic treatment of many clearly-defined characters, and by the skill which enlists our affections in behalf of the daintiest of

heroines. As a touch of appreciation of character, we may note the incidental mention of the good parson Walsh, as a contrast to the vulgar view of the Church in the last century; and as a piece of psychological detail, the description of Bell's altered feelings on her return to the *ménage* at Summerhill.

Miss Helmore's little story is slight enough, but it attains the modest aim proposed. It is the tale of some personages in fashionable life, redeemed from insipidity, or worse, by the influence of pure and passionate affection. Diane or "Luna" is a charming heroine, though capable of silly freaks, and devoid of any sound training which might have prevented the dilemma in which she finds herself placed. Lancelot, a lazy dandy, more harmless than most of his kind, is elevated by being surprised into a genuine passion. In rescuing Luna from the worthless fribble to whom she is about to ally herself for family reasons, and from a piece of deference to authority more French than English, he introduces her to a permanent self-knowledge, which comes in time to work its own satisfaction. If the misunderstanding between the lovers seems somewhat overstrained, it must be remembered that treachery has been at work to effect it, and that Diane, though a fair lady, has been brought up on the continental system of seclusion, and knows little of the wire-pulling of such intriguers as her worldly half-sister, while she is too unsophisticated to be able to bring about an explanation for herself. The boat incident and the intervention of the sister of mercy are the weakest points in the tale, and the least satisfactory indications of the calibre of the author; but they are picturesque, and one of them will titillate the fashionable religionism of a certain sort of readers. For the home-life at Twickenham we have nothing but praise, and Minnie and her Irish cousin are admirably suited to their friend. The soldiers, too, are good in their excellent though heavy way, and deserve their success with a dainty group of English damsels.

It would require a good deal of leisure, and a considerable absence of better employment, to interest most readers in the detailed history of the middle-class family whose fortunes Mrs. Newton Crosland has recounted at such length. And yet, in the absence of any startling situations or vividness of colour, the author has made a finished picture with her neutral tints. The result is life-like, though the life is for the most part of a humdrum and unromantic character. We are told how a man of business—just such a man as Dickens has described as getting up at seven, breakfasting at eight, going to the City at nine, and coming back at four—was advanced in the course of nature to a position at his office of such wealth as caused a complete revolution in the habits, aspirations, and fortunes of his numerous family. How his wife, a well-drawn model of a faithful woman, who has worn off her powers of enjoyment in petty cares, never could get reconciled to the change; how Lionel, the article clerk, was promoted to the university and the bar; how the younger daughters were affected,—one getting her head turned, and running off with a rascal, the other winning a matrimonial prize above anything that could have previously been hoped for her; how Gilbert became an engineer under better auspices than his father; and, finally, how the elder

daughter, Catherine, was induced, by a wider acquaintance with society, to repent that her hand was pledged to a worthy but somewhat bucolic cousin, who appeared to small advantage when compared with admirers of a more cultivated stamp. All these matters are well told, and not unskillfully combined with a counterplot affecting the interests of the rural family to which cousin Reuben belongs. The characters are carefully drawn. Old Mrs. Appersley, whose ardent nature contrasts well with that of homely Mrs. Freeth, honest Reuben, accomplished Algernon, and the hapless Catherine herself. Yet we confess to have been somewhat fatigued by the story. Whether it be because the people are so strictly the size of life, and idealism of all kinds so carefully eschewed, or whether the tameness of the *dénouement* as regards Appersley and Raybrook, who between them leave Catherine to die of disgust, creates a sense of vacuum abhorrent to nature, we are not prepared to say; but the fact remains, that we have read with greater zest many works upon which not a tithe of the pains taken with the present book has been expended. But as the present taste of novel-readers is inclined to works of sober skill as opposed to those of wit and incident, it is possible that Mrs. Newton Crosland may meet with a modified success.

Hackländer is as well known and as popular in his own country as Charles Lever was in ours as a writer of military novels. Both endeavoured to depict the jovial side of a soldier's career; but Hackländer has written rather for the million than the thousand, preferring to describe chiefly life in the barrack-room, while Lever laid his scenes principally in the mess-room. The works of both are full of adventure, but the German writer is far tamer in that respect than the inimitable Irish novelist. It must, however, be borne in mind that the readers for whom they wrote are widely different in temperament and habits. A German, for example, would fail to appreciate a rollicking description of an Irish steeple-chase; and the practical jokes and instances of lawlessness which Lever told so well that, in spite of ourselves, we sympathized far more with the offender than the victim, would be out of place and unnatural in a story in which the actors were Teutons. Neither is there any resemblance between "just the girl for Galway" and a Rhenish *fräulein*. Each author wrote for and of a distinct nationality with marked characteristics, and each has succeeded in giving life-like descriptions. To a sober Englishman, still more to his German cousin, Charles O'Malley, Jack Hinton, Tom Burke, &c., may seem somewhat exaggerated; but without what many people term exaggeration it is perhaps impossible to give a correct idea of any body or thing connected with the sister island. In the book before us there is less extravagance than in Lever's works, and the story is more purely professional; at the same time, we meet with plenty of humour of a certain sort, and there is also a modicum of love-making. The hero is a respectably connected shopboy, whose imagination is fired with the romance of a soldier's life. Having for a cousin a retired lieutenant-colonel, he succeeded in obtaining permission to enter the horse artillery as an *avantagieur*, i.e., a volunteer who enrolls himself with the idea of obtaining a commission. The artillery has always been

the least aristocratic portion of the Prussian army; there is, therefore, less homogeneity in it than in other corps.

"Some of the officers in the regiment . . . brought up in aristocratic spheres, had exaggerated notions of their own importance and dignity, and . . . in their manner and dress rather affected an effeminate style; besides, they were annoyed with the colonel for protecting the soldiers from their arrogance and overbearing demeanour, for they were inclined to treat the common soldier like a thing rather than a human being."

Our hero's captain "had a great prejudice against the volunteers, for they were mostly young, high-spirited men, who, it must be owned, did not signalize themselves by a strict attention to orders; for instance, we more often than not sported our fine clothes instead of the dingy uniform." Indeed, to judge from what our author tells us, a wilder set of young rascals than these volunteers never wore uniform, and some amusing anecdotes of their adventures and impertinence are given. "One of these young gentlemen, named Lanfer, being ordered, the day after joining, to take post in rear of the battery, and watch the practice, was addressed rather roughly by the adjutant, who accosted him with 'Who is he?' Instead of saying—(it is a corporal who is relating the anecdote)—'At your service, lieutenant, I am gunner Lanfer, of the six-pound horse battery, and stand here by order of the captain to watch the practice,' the devil tempted him, and he said, 'Lieutenant, "he" is a personal pronoun.' Thinking Lanfer had not understood him, the lieutenant repeated his question; then the former answered, quite in the French style, 'Lieutenant, "he" is a *pronomen personale*.' You should have seen the scene which followed; the adjutant talked of arrest, court-martial, imprisonment; and the volunteer only laughed at him. We heard all this; the captain stopped the drill, and my lieutenant at once reports Lanfer to him; he is called to the front, and—would you believe it?—he declared with an incredible assurance that it had never entered his head to insult the lieutenant. The word 'insult' was in itself impertinent—as if an ordinary recruit could insult an officer! He said he thought the adjutant wished to examine him in the German language. The captain, who was in a good humour at the time, turned round and laughed; the lieutenant went away exasperated, and reported the affair to the major. Lanfer came well off for the time being—at least, we heard no more of the matter; but nevertheless it did him harm. He was soon after removed, and the adjutant took care that he never passed an examination."

One of the tricks which the volunteers were in the habit of playing was that of going in a body to a house, pushing past the porter, proceeding to the top story, and asking if Herr Müller lived there. On receiving for reply that no such person was known, they would burst out laughing, and rush downstairs, making their swords clatter as much as possible, to the great alarm of the inmates. One night they had just commenced their descent, when to their horror the doors on the ground floor opened, and their colonel's voice was heard. In his agony our hero rushed into the nearest room, and found himself face to face with two half-dressed young ladies, "who on my entrance tried to hide themselves; one got

under the bed coverlet, the other hid herself behind a large curtain." He appealed to their pity, and though the house was searched, and a servant came to the young ladies' door to inquire if they had seen anybody, they would not betray the fugitive. After a bit the quest was abandoned, and our hero and his fair companions had to consider how to get out of the scrape. He could not leave the house without guidance, and the mischief was that the young ladies were only half-dressed: "the one under the quilt said softly to the other, 'Bertha, what shall we do?' and then both, in one breath, sighed, 'Oh, if we were but dressed!'" He made a re-assuring speech, and begged to be told how he could relieve them of his presence. They made broken and incoherent replies, and promised to help him, but repeated "if we were only dressed." He offered to hand them their clothes, and they at length succeeded in finishing their toilette. The end of it was that the gallant gunner was guided out of the house, which he left very much in love with one of his fair deliverers, who eventually becomes the heroine of the tale. The anecdote which we have just epitomized is told with much humour and spirit, but is far too long for reproduction in its entirety. We assure our readers, however, that it is not unworthy of Lever. Many military adventures of a comical description are related in this book, as are also the hero's experiences of peace manoeuvres, prison, and hospital. We must, however, refer the reader to the work itself, which we can assure him gives a capital idea of peace life in the Prussian army twenty years or more ago, and is besides extremely amusing.

Histoire et Mémoires. Par le Général Comte de Ségur. 7 vols. (Paris, Firmin Didot.)

Mélanges: Souvenirs et Rêveries d'un Octogénaire, &c. By the Same. (Same publishers.)

NOR many months ago there died in Paris, in his ninety-second year, a scion of an illustrious family of the French nobility, who had lived through no less than eleven tremendous revolutions and nine changes of government. Philippe Paul, Comte de Ségur, was born in 1780; he was, therefore, nine years of age when the French Revolution burst out. Paul de Ségur was a *ci-devant*, at least by family ties; and he and his family suffered the tribulations inflicted by men and circumstances upon all title-holders. His grandfather, the Maréchal de Ségur, was still alive when the Revolution broke out; his father, whose memoirs are well known, had just returned from the Court of Catherine of Russia; and, although he clung to the class of which he was one of the most capable members, he was not so blind as to deny the legitimacy of the Revolution, and to ignore its obvious course. He tried to cement an alliance between the old *régime* and the new era; Queen Marie Antoinette assured him that she and Louis were ready to make reasonable concessions; and all that could be done in the way of conciliation he did. But the fierce current, pent up for centuries, was too strong; every ungovernable passion was roused; the people no longer believed in the justice of the masters at whose hands they had suffered so many bitter injustices, and the Revolution swept on,

carrying away royalty, titles, and privileges. The ex-Russian Ambassador well nigh became the victim of his conciliatory endeavours. The Ségurs, however, were not exactly unpopular; and it was known that their hostility to democracy was of a very mild character. They retired to Chatenay, near Sceaux, and waited in a small house, where Voltaire is said to have been born, till danger should pass away. It was in the midst of the most painful alarms that Paul de Ségur was brought up; and he was of an age when his mind could not but feel the influence of passing events. Naturally enough, his impressions were anything but favourable to the revolutionary party; his child mind was deeply struck by the bloody tragedies of 1793, the excesses of which were intensified by hearsay, and of the Reign of the Terror he retained a loathing, which he showed in after life. He, nevertheless, followed the bias of his father's opinions, and became one of those compounds of conflicting partialities and heterodox opinions, wavering between absolutism and democracy, whom Napoleon the First knew so well how to captivate and employ.

The Octogenarian, whose posthumous works stand at the head of this article, was, in fact, the last remnant of a complex society which has long been extinct. Possessing passable honesty and a brilliant range of secondary qualities, he was just the kind of man to be used by a powerful genius as a faithful and intelligent instrument. Nor did Napoleon fail to perceive the opportunity. Young Ségur promised to turn out a good soldier and a good writer; he was also endowed with no small amount of diplomatic subtlety; and his highest ambition was to be the shadow of the master. A crumb thrown to him from time to time, a flattering word from the lips he worshipped, were sufficient. The first Emperor possessed a marvellous faculty of discovering and attaching to his person a body-guard of keen-witted, zealous, and comparatively honest servants, who thrived in the atmosphere of Imperialism, under the fascination Napoleon exercised on most of those who approached him. The conqueror perceived all that could be made out of young Ségur: the soldier could lead a charge; the diplomatist could accomplish confidential and delicate missions; the writer could pen his history for the edification of posterity; the zealot could be induced to do almost anything. One of Napoleon's principal objects, too, was to group around his throne a portion of the proscribed monarchists. He was aware that the adhesion of the Ségurs would influence a number of waverers. So young Paul, with the full concurrence of his family, became Napoleon's aristocratic *factotum* when he was but a stripling, precociously developed; and whatever lingering partiality for the overthrown Bourbons he still preserved, he finally eschewed from the moment he was directly under the ascendancy of his imperial patron. He abandoned all the yearnings of an ambitious youth, and belonged body and soul to Bonaparte. Ségur must have been a favourite, if one may judge by the frequent marks of confidence the Corsican Cæsar gave his youthful lieutenant. In a few years Ségur was reputed to possess his master's secrets. He was courted and feared like a favourite; and many a minister, Fouché himself, for instance, thought it worth his while to curry favour with him. Such a man must

have many interesting things to relate. It is the history of his life, mingled with that of Napoleon and of the events in which the writer took a part, that we have now before us; and the volumes comprise the 'History of the Campaign of Moscow,' a work of incontestable merit, which opened to M. de Ségur the doors of the Académie Française. It is sufficiently well known for us to leave it on one side and devote our attention to the unpublished contents of his posthumous publication.

Our expectations have not been deceived. The 'History and Memoirs' is a most valuable contribution both to literature and history, and fully deserves the perusal of those who still believe the reign of Napoleon not sufficiently known. Written somewhat in the spirit of the 'History of the Consulate and the Empire,' it has an advantage over M. Thiers's work in style and personal knowledge. The chronicler is an ardent apologist, who firmly and sincerely believes in the providential mission of his idol; he makes out Napoleon to be as good as he was ambitious; throws himself down on his face in the dust, and blindly adores the man, whom he thinks greater than Hannibal, Pompey, Cæsar, and Augustus put together, and excuses his faults with the ingenuity that only the attachment of a personal servant can inspire. His philosophical deductions are ludicrous; but the good faith of the writer is manifest in every sentence. However biased his judgment may be, it is honestly prejudiced. He is no vulgar flatterer,—what he says he believes; and in these seven volumes of adoration, so indiscriminate that the most partial reader will ever be on his guard, one finds valuable information, not to speak of an endless string of anecdotes and some thoroughly eloquent pages. M. de Ségur is, in truth, a military historian of the first order. When writing on political matters, he is bigoted and narrow; on military topics, he is vigorous, terse, and interesting. His descriptions of battle are rapid, comprehensive, and brilliant. In a few words you have the field before you, with its movement and exhilaration. He forgets nothing, and the slightest particulars are made deeply interesting. He is evidently gifted with the *feu sacré*, and combines the exuberance of a warlike imagination with the clear-sightedness of a strategist. There is much to admire in a man so sincere and, in certain respects, so clever; and one cannot but think that under different circumstances he might have acquired a distinct character of his own. However, when he recurs to history properly speaking the charm ceases; to fine descriptions, couched in a manly language, succeeds invective and calumny. He accepts the French Revolution merely because it produced Napoleon; and, in his eyes, the Revolution was only brought on by divine foresight in order to prepare the appearance of "the providential man." What he excuses and justifies in his Emperor he deems infamous in others. Danton is a wild beast, the two Robespierres horrible blood-suckers, and Barrère he stigmatizes in terms only comparable with the vehement abuse of Macaulay. He forgets that Bonaparte was once a Jacobin, at least in appearance, and was the *protégé* of one of those Robespierres that he holds up to the execration of the human race. The murder of the Duc d'Enghien was due, according to M. de Ségur, to the zeal of subalterns. The *coup-d'état* of Brumaire came as a godsend,

and Napoleon fulfilled the wishes of the nation in turning the Assembly out of St. Cloud. Those generals who resisted the yoke under which Napoleon wished them to bend were revolutionists or worthless *traîneurs de sabre*. Kleber our author treats with an injustice which is happily counterbalanced elsewhere by the researches of M. Lanfrey with regard to the Egyptian campaign.

We leave to the reader any further discussion of the less valuable portion of M. de Ségur's Memoirs, and follow him to the parts of his eventful career that are especially interesting for the details he gives of Napoleon and his *entourage*. The writer enlisted as a volunteer shortly after Thermidor, in the *hussards de Bonaparte*. He was first of all one of the orderlies of General Dumas, father of the novelist; reached in a month the rank of officer, and became aide-de-camp of Marshal Macdonald, one of the most able of the lieutenants of Napoleon. Shortly after, he was presented to the future Consul and Emperor, and derived an unpleasant impression from this first meeting. The young Ségur retired, believing that he was destined never to win Bonaparte's favour; but, much to his astonishment, he received, in 1801, an order from Duroc, to wait on the Consul at Malmaison. His astonishment increased when, instead of the dry reception he expected, he met with a most kindly greeting, and was entrusted with a confidential mission for the King of Spain. Ségur had just reached his majority; still he accomplished his embassy with tact and discretion, little in consonance with his age; and on his return to Paris Napoleon was pleased to tell him that he was so satisfied with his *début* that he would attach him to his staff. The life of the Consul's attendants at Malmaison was, it appears, gay and pleasant. M. de Ségur says that Napoleon's conversation was never franker than at that time, when he was commencing to plan his accession to supreme power:—

"One evening, at St. Cloud," says he, "while the Consul was describing Egypt, the desert and the defeat of the Mamelukes, seeing that I was, as it were, drinking his words, he stopped, and taking from a gaming table he had just quitted a silver medal, which represented the combat of the Pyramids, he said to me: 'You were not there, young man.'—'Alas, no,' I answered.—'Take this, then, and preserve it as a souvenir.' The reader may well believe that I faithfully observed this injunction, and that my children, after me, will have a proof of it!"

His next diplomatic missions were in Prussia and Denmark. In the latter country he collected a mass of interesting details, all recorded in these Memoirs, not the least interesting of which is the account of the veneration in which the French Revolution was held among the Danish aristocracy. Bonaparte's confidence in Ségur grew so rapidly that he was sent to inspect the construction of the camp of Boulogne. He made a voluminous report on the state of the northern fortresses, which raised him still higher in the estimation of his master.

"What struck me most in a conversation I had with him on my return, was the following remark: 'I have seen your reports on the armaments,' he said to me; 'they are exact. You forgot, however, at Ostend, to mention two four-pounders.'—'Citizen Consul,' I replied to him, 'you did not indicate the place where they lay, and I do not think that I have forgotten anything I saw; but

if you will now tell me their position, I think I can remember it well enough to tell you whether your orders have been acted upon."—"They were behind the town, on a high bank; I gave orders that they should be placed there in case of a descent."—"Well, I can certify to you, Citizen Consul," I answered, "that there was nothing on the bank; I see it now; no cannon defended it." Upon this reply, after a few more words, he sent me away, and I retired amazed at the fact that among thousands of cannons spread in the north, not even two pieces had escaped his notice."

His account of the famous camp of Boulogne differs essentially from that of most historians of the Empire. Ségur, as an eyewitness, denies that Napoleon's principal object in creating the camp was to divert the attention of the allies from the point where he purposed bearing down with lightning-like rapidity. The descent on England was a project that Napoleon seriously intended to carry out. The departure was fixed for the 21st of August, 1805, and it was only the timidity of Admiral Villeneuve, who allowed the English fleet to block him in Cadiz, instead of answering Bonaparte's appeal and bringing with him into the Channel the ships which were indispensable for the transport of troops, that prevented it from taking place. M. de Ségur himself seems thoroughly convinced of the practicability of the scheme.

"Napoleon aimed right at the heart. All was to be terminated in a fortnight. The landing-place of the fleet was the coast of Kent and Sussex, whence the French army was to march on London, while the expedition of the Texel would have sailed up the Thames. . . . And really all seemed to justify so great a hope. On our shores, in our ports, everything was ready; and, as the Emperor said himself, 'the nature of his plan was so good that, despite of obstacles of all kinds, there still remained to him the most favourable chances.'"

M. de Ségur is next found in the Emperor's company before Ulm, where he negotiated the capitulation of Marshal Mack. One day at table with his staff Napoleon engaged in a discussion on literature, which Ségur noted down. It is worth quoting:—

"Murat et Caulincourt étaient assis près de lui, puis Junot, le général Mouton, Rapp, Lemarois, Lebrun, Macon, Thiard, Yvan et moi. Le repas fut long, contre l'habitude de l'Empereur qui ne restait guère plus de vingt minutes à table; l'air de la conversation s'y retint. Quant à moi, persuadé que le grand événement près de décider de sa fortune ferait les frais de cet entretien, j'écoutais attentivement; mais il arriva tout le contraire. L'Empereur, dès les premières paroles, interpellant Junot qui se piquait de quelque littérature, mit la conversation sur la poésie dramatique. Celui-ci lui ayant répondu par la citation de plusieurs tragédies nouvelles, Napoléon, comme s'il eût oublié l'armée russe, la guerre et la bataille du lendemain, se récria, entra tout entier dans cette matière et, s'y échauffant, déclara: 'Que, à ses yeux, nul de ces auteurs n'avait compris le nouveau principe qui devait servir de base à nos tragédies modernes! Qu'il avait dit à l'auteur des Templiers, que sa tragédie était manquée! Qu'il savait bien que ce poète ne lui pardonnerait pas; que, en cela, l'amour-propre d'auteur était inexorable! Qu'il fallait louer ces Messieurs pour en être loué! Que, dans cette pièce, un seul caractère était suivi, celui d'un homme qui voulait mourir! Mais que cela n'était pas dans la nature, et ne valait rien; qu'il fallait vouloir vivre et savoir mourir! Voyez Corneille, s'écria-t-il, quelle force de conception! C'est été un homme d'Etat! Mais les Templiers; cette pièce manque de politique! Il eût fallu mettre Philippe-Auguste dans la nécessité de les détruire; il fallait, en intéres-

sant le public à leur conservation, faire sentir fortement que leur existence était incompatible avec celle de la monarchie; qu'ils étaient devenus dangereux par leur nombre, leurs richesses et leur puissance; que la sûreté du Trône exigeait leur destruction! Aujourd'hui que le prestige de la religion païenne n'existe plus, il faut à notre scène tragique un autre mobile. C'est la politique qui doit être le grand ressort de la tragédie moderne! C'est elle qui doit remplacer, sur notre théâtre, la fatalité antique; cette fatalité qui rend Œdipe criminel sans qu'il soit coupable; qui nous intéresse à Phèdre, en chargeant les Dieux d'une partie de ses crimes et de ses faiblesses. Il y a de ces deux principes dans Iphigénie; c'est le chef-d'œuvre de l'art, le chef-d'œuvre de Racine, qu'on accuse bien à tort de manquer de force!' Et il ajouta: 'Que c'était une erreur de croire les sujets tragiques épuisés; qu'il en existait une foule dans les nécessités de la politique; qu'il fallait savoir sentir et toucher cette corde; que dans ce principe, source abondante d'émotions fortes, germe fécond des situations les plus critiques, autre fatalité aussi impérieuse, aussi domatrice que la fatalité des anciens, on en retrouverait les avantages; qu'il ne s'agissait que de placer ses personnages contradictoirement à d'autres passions ou à d'autres penchants, sous l'influence absolue de cette nécessité puissante! Qu'ainsi tout ce qu'on appelait coup d'Etat, crime politique, deviendrait un sujet de tragédie, où, l'horreur étant tempérée par la nécessité, un intérêt nouveau et soutenu se développerait.'"

Ségur was again by the side of Napoleon at the battle of Austerlitz. His account of this memorable day, when the Emperor, seconded by an illustrious host of generals,—Davoust, Rapp, Soult, Marmont, Bernadotte, &c., displayed the full breadth of his genius, is one of the finest pages of military history that we know of. From the writer we learn that Napoleon already suspected the fidelity of Bernadotte, the future king of Sweden:—

"The Emperor, after giving his instructions to his marshals, said to each one, 'Go!' and each one in turn, the head high, the eye full of fire, went immediately to his post. When the turn of Bernadotte came, Napoleon's accent and voice became remarkably dry and more imperious, and as, some instants after, the two divisions of this marshal were taking position in the front line of attack, he harangued them himself."

Between this and the Russian campaign, Ségur joined King Joseph in Naples, and acted as his principal counsellor and aide-de-camp, and, in that capacity, negotiated the capitulation of Gaeta, as he had done that at Ulm.

The Memoirs not only contain some valuable information regarding the temper of Napoleon, they are full of *mot*s, observations, and confidences of ambiguous men like Talleyrand and Fouché. Of the latter there is a long profession of faith which the minister of police took the trouble to make to M. de Ségur, hoping that he would bear his words back to the Emperor. Fouché, in the Convention, had voted for the death of Louis the Sixteenth, and swelled the ranks of the Jacobins. He attempted to whitewash himself, and prove to Ségur that he was a Royalist, for he had just had, it seems, an interview with the Emperor, who reproached him with his revolutionary antecedents. The astute renegade reveals himself in this wily story of his life, so cleverly made up that it reads like truth:—

"Monsieur de Ségur, me dit-il, on fait sur moi bien des suppositions et beaucoup de contes. On prétend que j'ai été prêtre et que je suis marié à une religieuse. La vérité est, qu'élevé à l'Oratoire, je n'y ai pas même été tonsuré; et pour mon

mariage, qu'il a eu lieu en 1789, époque où les prêtres ne se mariaient pas et où l'on n'épousait point des religieuses. On fait encore à mon propos une autre supposition non moins absurde: on me prétend révolutionnaire! On cite Lyon! Il y a dans tout cela, ignorance, confusion, anachronisme. Qu'il ait alors fallu hurler plus ou moins avec les loups, se soumettre à des nécessités de circonstance, cela se conçoit; mais le fait est que, envoyé là, après le sac de cette ville, j'en revins révolté, avec un rapport contre Robespierre, et que, à dater de ce moment jusqu'au 9 thermidor, je fus son rival déclaré! Robespierre s'était établi aux Jacobins, et moi dans les Comités, d'où je le chassai; vous allez voir! J'étais Jacobin moi-même, mais il y en avait de deux espèces. Quant à nous, nous n'étions pas populaires; nous parlions d'égalité, mais au fond nous étions aristocrates! Oui, plus aristocrates que qui que ce soit peut-être! Les Jacobins du parti contraire, comme par exemple Hulin, battaient le pavé; ils vociféraient dans la foule du parterre; nous ne les voyions que des loges. C'étaient les suppôts de Robespierre qui flattaient cette populace; Robespierre en était le chef, l'âme, prétendant régner par eux et en écraser la Convention! mais nous y étions ses antagonistes, moi en tête! Il me craignait; je le connaissais depuis sa jeunesse, nous avions été d'une même académie; j'avais alors eu des occasions de lui prouver son insuffisance, son insuffisance relative, car on l'a mal jugé. Il avait quelque talent, une volonté forte, persévérante; de la simplicité, point d'avidité; mais il était tout bouffi d'un orgueil que j'avais humilié. C'en était assez pour être certain qu'il serait mon ennemi mortel; que son caractère haineux et envieux ne me le pardonnerait jamais, pas plus qu'à Lacuée que, sans Carnot, il eût fait guillotiner! Et cela, uniquement parce qu'autrefois, et à propos d'un concours académique à Metz, je crois, le mémoire de Lacuée avait été préféré au sien. Mandé à Paris, dès son arrivée, Lacuée était perdu si, d'après l'avis de Carnot, il ne se fût échappé par une porte, au moment où, par l'autre, les gendarmes accouraient pour le saisir et livrer sa tête à l'amour-propre blessé de Robespierre! Je compris qu'il ne fallait pas aller combattre un pareil homme dans son club; qu'il m'y ferait quelque carnagole; que j'y serais dominé, écrasé, et, que pour lui résister, il fallait choisir un autre terrain, c'est-à-dire la Convention elle-même et ses Comités. Ce fut donc là que, à mon retour de Lyon, je débatai par un rapport sur ce qu'il y avait à faire pour arrêter l'entière désorganisation de cette province, dont j'accusai Robespierre. On fut surpris, terrifié de mon audace, Carnot entre autres, qui dans son émotion m'embrassa, louant mon courage, mais en m'avertissant, qu'il m'en coûterait la tête! Cela ne m'arrêta pas, je persistai; et, m'adressant à tous les ennemis du Dictateur, soit à part, soit dans des réunions que je convoquai comme chef de l'instruction publique, je les remontaï, les encourageai, et je décidai le Comité à appeler Robespierre devant lui pour se défendre. C'était le mettre en fautive position, il ne l'accepta point; il refusa de se présenter et se renferma aux Jacobins, où je proposai de le faire attaquer, saisir comme rebelle et jeter à la rivière! Nous en préparâmes les moyens quand arriva le 9 thermidor, jour où Tallien, à lui seul, inopinément, sans nous en avoir avertis, sans connaître notre projet, nous prévenant, dénonça Robespierre comme le tyran de ses collègues! Il me cita à l'appui de cette interpellation, à quoi Robespierre répondit, que ceci était un duel entre lui et moi! Vous savez le reste. Mais ce qu'on ignore, c'est que, sous le Directoire, c'est encore moi qui ai détruit la queue de ce parti, après en avoir ainsi combattu la tête! Il s'agissait encore des Jacobins; non pas de ceux de la Convention, dont j'avais été; ceux-là avaient voulu abattre la Royauté et mettre à la place une République; ils eurent un grand but, tandis que ceux du Directoire n'en avaient aucun. Leur club, ressuscité dans la salle du manège, se composait déjà de trois mille frères et amis. Ils commençaient à prendre pied, lorsque je fis contre eux un rapport au Directoire. La conclusion en était que, aux yeux de l'Europe, il était avilissant pour le Gou-

vernement de se laisser imposer la loi par cette tourbe d'anarchistes. Sur cet avis le Directoire, divisé, incertain et n'osant se décider, envoya aux Cinq-Cents ma proposition. Cela fit crise, et d'autant plus, que Bernadotte, alors ministre de la guerre, Marbot, commandant de Paris, et Jourdan, Président des Cinq-Cents, soutenaient ces Jacobins. On cria à la tyrannie, on m'abandonnait, j'allais être sacrifié; mais je n'hésitai pas. Je fis venir Bernadotte chez moi, et je lui dis: Imbécille! Oh vas-tu, et que veux-tu faire? En 93, à la bonne heure, il y avait tout à gagner à défaire et à refaire! Mais ce que nous voulions alors, ne l'avons-nous pas aujourd'hui? Or, puisque nous voilà arrivés et que nous n'avons plus qu'à perdre, pourquoi donc continuer? Il n'y avait à cela rien à répondre, et pourtant il s'obstina. Alors j'ajoutai: Comme tu voudras; mais souviens-toi bien que dès demain, quand j'aurai affaire à ton club, si je te trouve à sa tête, la tienne tombera de tes épaules! Je t'en donne ma parole, et je la tiendrai! Cet argument le décida. Quant à Jourdan, le lendemain, au moment où, dans son Conseil des Cinq-Cents, lui et ses partisans commençaient à vociférer, criant qu'il fallait mettre hors la loi le ministre de la police, un grand bruit de cavalerie les interrompit. C'était un régiment dont le chef était à moi. Je lui avais prescrit, pour toute manœuvre, sur un signal convenu, de passer et de repasser, au grand trot de ses chevaux, autour de la salle de l'Assemblée, et de faire autour de bruit qu'il serait possible. Cela réussit. A ce bruit subit et inattendu de cliquetis d'armes, des commandements des officiers et de mouvements militaires, la peur prit à la gorge des plus criards, leurs voix faiblirent, celles de nos amis prévalurent; et, le soir même, le manège fut fermé aux Jacobins! Repoussés de là, ils essayèrent de se réunir au palais de Salm, d'où je les fis chasser encore; après quoi quelques arrestations, accompagnées de force menaces sans effet, suffirent pour terminer cette carnagiale."

Even in a notice already too extensive, it is difficult to give a comprehensive survey of a work numbering over three thousand pages of varied matter. We must finish by calling attention to M. de Ségur's Memoirs as one of the most important publications of the time. The defects we have indicated. If the reader will make due allowance for the author's extravagant admiration for the principal figure of his chronicle, he will discover in the record of his life and times a mine of information, and some of the best pages of military literature in the French language. Let us add that M. de Ségur was honest, and that all must respect the sincerity of his opinions.

Of the 'Mélanges,' only a word need be said. M. de Ségur did well to eschew poetry and romance, for weaker literature—style, ideas, and all—than is contained in this last volume it would take some time to discover.

OUR LIBRARY TABLE.

In the translation of M. Jules Favre's *Government of National Defence*, published by Messrs. H. S. King & Co., we have a work of the highest interest placed in an attractive form before English readers. The translation is not good: for instance, M. Thiers receives M. Jules Favre at "his hotel," instead of "his house"; "an individual" becomes "a personage"; we have "signifies" for "means," and so forth; but the book is most valuable. The conversation with Prince Bismarck is given at length, and is full of grim humour.

MESSRS. BACON'S *New Map of Western Africa, showing the Territories of Ashantee and Fantee*, is a work of imagination rather than a reality. On it, coloured red and marked "Ashantee" in large letters, we see a tract of upwards of 60,000 square miles, reaching from the Gold Coast to the "Kong Mountains"; whereas the fact is that Ashantee

does not anywhere touch the coast; for the limits of the British Protectorate extend from the sea some forty or fifty miles inland, whilst westward of this is the separate territory of the King of Assinee, who is subsidized by the French, and does not allow Ashantee to trade with Europeans except through him. Neither of these regions is shown on the map, whilst "Fantee," which appears so prominently in the title, is with difficulty found in the body of the map. On the other hand, the regions in the interior of Africa, as far as the rivers Kwara (Niger) and Senegal, and even beyond, are all laid down, and their limits defined, after the fashion of the old maps of the eighteenth century. On the small marginal map of Africa the Nile is unhesitatingly traced with a straight course from beyond 10° S. lat., and as having the Chamberzi for its upper course! Maps of this character are worse than useless, for they only tend to mislead.

We have received the second Annual Report of the Managing Committee, and the Catalogue of the Reference Department, of the Rochdale Free Public Library. The Library seems getting on wonderfully well, and we are pleased to see that the Committee are alive to the importance of collecting books and pamphlets referring to Rochdale and its history. We fear, however, that in buying other books they are a little too fond of getting a good deal for their money. There is no worse economy in book-buying than that of purchasing inferior editions of first-rate books. It is better not to buy so many than to buy poor editions. A Town Library should have the best editions obtainable of the best English authors; but there is no disgrace in taking some years to get them all.

The lectures of the late Prof. Häusser, of Heidelberg, on the History of the Reformation Period, were published in 1868 by Prof. Oacken, from MS. notes which he took at the time of their delivery. They are worthy of the reputation of the eminent historian; and we are glad to find that Messrs. Strahan have issued a translation of them.

We may recommend *Toronto of Old*, by Dr. Scadding, to those who are interested in the history of Toronto, but to none else. It is a vast compilation of trivial details, which can only prove repulsive to the general reader. We have noticed no errors in the book. It is published in London by Messrs. Routledge & Sons.

We have on our table *Army and Civil Service Guide*, by R. Johnston (Longmans),—*Six Months under the Red Cross with the French Army*, by G. H. Boyland, M.D. (Cincinnati, Clarke),—*Behind the Tomb, and other Poems*, by T. Bracken (Melbourne, Clarson & Massina),—*The Origin of Evil*, by T. Tisanthrope (Bemrose),—*Out of Sweet Solitude*, by E. C. Donnelly (Philadelphia, Lippincott),—*God, the Soul, and a Future State*, by T. Cooper (Hodder & Stoughton),—*A System of Christian Rhetoric*, by G. W. Hervey, M.A. (Houlston),—and *Untersuchungen über Molecularmechanik*, by Dr. A. Walter (Berlin, Calvary). Among New Editions we have *Eton French Grammar and Exercise Book*, by F. Tarver, M.A. (Longmans),—*Reminiscences of the "Pen" Folk*, by One who knew Them (Edinburgh, Edmonston & Douglas),—and *The City of the Lost, and other Short Allegorical Sermons* (Parker). Also the following Pamphlets: *Review of 'Darwin on Expression'*, by A. Bain, LL.D. (Longmans),—and *Pors Clavigera*, by J. Ruskin, LL.D., Letter 34 (Smith & Elder).

LIST OF NEW BOOKS.

Theology.

Arnot's (W.) *Church in the House*, cr. 8vo. 7/6 cl.
Cunningham's (Rev. J.) *from Patmos to Paradise*, cr. 8vo. 7/6 cl.
Davies's *Orthodox* London, 8vo. 14/ cl.
Good Tidings of Great Joy to All People, cr. 8vo. 2/ cl. Imp.
Hodder's (E.) *Way and the Life*, cr. 8vo. 1/6 cl.
Howe's (J.) *Redeemer's Tears*, cr. 8vo. 1/4 cl. swd.
Killen's (J. M.) *Our Friends in Heaven*, 16th edit. cr. 8vo. 3/6
Marriott's (W. B.) *Memorials*, of edited by F. J. A. Hort, 10/6
Monthly Paper of Sunday Teaching, Vol. 13, 8vo. 1/6 cl.
Oort, Hooykas, and Kuennen's *Bible for Young People*, Vol. 1, 4/6
Plain Preaching for a Year, edited by Rev. E. Fowle, 2 vols. fcap. 5/ each.
Scripture Truths for Daily Meditation, 32mo. 1/ cl.
Scriveners' (Rev. F. H.) *Cambridge Paragraph Bible*, 4to. 38/ cl.

Willison's (Rev. J.) *Sanctification of the Lord's Day*, 2nd edit. cr. 8vo. 1/6 cl. swd.

Laws.

Cowell's (H.) *Indian Digest*, 2nd edit. super-royal 8vo. 63/ cl.

Fine Art.

Hamerton's (P. G.) *Chapters on Animals*, small 4to. 12/6 cl.

Poetry.

Ballads for Boys and Girls, 18mo. 1/ cl.
Brennan's (E.) *Witch of Nemi*, cr. 8vo. 10/6 cl.
Davies's (W.) *Shepherd's Garden*, cr. 8vo. 6/ cl.
Dobson's (A.) *Vignettes in Rhyme*, 12mo. 5/ cl.
Egremont's (G.) *Poems and Songs*, 12mo. 6/ cl.
Islands of Saints, by Hieronymus, cr. 8vo. 1/6 swd.
Phillips's (E.) *Dreamland*, and other Poems, 12mo. 3/6 cl.
Poems, Songs, and Ballads of the Sea, fcap. 3/6 cl.
Thomson's *Poetical Works*, edit. by G. C. Clarke, cr. 8vo. 2/ cl.

History.

Besant's *French Humourists from 12th to 19th Century*, 15/ cl.
Cassell's *Illustrated History of England*, Vol. 8, roy. 8vo. 9/ cl.
Cookes (J. L.) *Memoir of*, by Rev. C. Wright, 12mo. 3/6 cl.
Davies (Rev. J.) *Memoir of*, by Rev. G. Lea, 3rd edit. 2/6 cl.
Favre's (J.) *Government of National Defence*, 8vo. 10/6 cl.
Lonsdale's (H.) *Worthies of Cumberland*, Vol. 4, cr. 8vo. 7/6 cl.
Martyrs of the Revolution, Characters by Lord Clarendon, plates by G. Vertue, imp. 4to. 12mo. cl.
Mill's (J. S.) *Autobiography*, 8vo. 7/6
Mullinger's (J. B.) *University of Cambridge*, 8vo. 18/ cl.
Napoleon Buonaparte, 12mo. 2/6 cl.
Smiles's (S.) *Huguenots in France*, cr. 8vo. 10/6 cl.
Strickland's *Life of Mary Queen of Scots*, 2 vols. 12mo. 5/ each. (Bohn's Historical Library.)
Weitbrecht (Rev. J. J.), *Memoir of*, new edit. 12mo. 3/6 cl.

Geography.

Amphlett's (J.) *Under a Tropical Sky*, cr. 8vo. 7/6 cl.
Jackson's (M. C.) *Word-Sketches from the Sweet South*, 10/6 cl.
Stanley's (H. M.) *How I Found Livingstone*, cheap edit. 10/6

Philology.

Leland's (C. G.) *English Gipsies and their Language*, 7/6 cl.
Sophocles, *Electra*, Critically Revised by F. Blaydes, 8vo. 6/ cl.
Tarver's (F.) *Eton French Grammar and Exercise-Book*, new edit. 12mo. 6/6 cl.

Science.

Box's (T.) *Practical Hydraulics*, 3rd edit. cr. 8vo. 5/ cl.
Burah's (W. P.) *Practical Treatise on Boilers*, 4to. 73/6 half bd.
Dana's (J. D.) *Manual of Mineralogy*, new edit. cr. 8vo. 7/6 cl.
Hackwood's *Tables for Setting out Curves for Railways*, 2/6 cl.
Lawson's (G.) *Diseases and Injuries of the Eye*, 2nd edit. 10/6
Marshall's (W. E.) *Phrenologist amongst the Todas*, 8vo. 21/ cl.
Reid's (H.) *Practical Treatise on Concrete*, 2nd edit. 4/6 cl.
Science Manuals, Major's, Mathematics, Stage 1, 12mo. 1/ cl. swd.
Smith's (W. G.) *Clinical Uses of Electricity*, 12mo. 1/6 cl. swd.

General Literature.

Aunt Ann's Stories, ed. by L. Loughborough, fcap. 2/6 cl.
Ballantyne's (R. M.) *Tales of Adventures on the Sea*, 12mo. 3/6
Balfour's (C. S.) *Bond of Kindness*, 12mo. 1/ cl.
Bethel's (A.) *Feathers and Fables*, roy. 16mo. 3/6 cl.
Brightwell's (C. E.) *Lives of Labour*, cr. 8vo. 3/6 cl.
Buds and Blossoms, Stories for Children, cheap edit. fcap. 1/6 cl.
Child's Own Book, 14th edit. roy. 16mo. 6/ cl.
Children of the Parsonage, roy. 16mo. 2/6 cl.
Children of the Pear-Garden, 12mo. 2/ cl.
Colton's (R. T.) *Mr. Carlington*, 3 vols. cr. 8vo. 31/6 cl.
Corbet's (R. St. John) *Snow-Sweeper's Party*, fcap. 2/6 cl.
Comyn's (L. N.) *Elena, an Italian Tale*, 2 vols. cr. 8vo. 14/ cl.
Cranchfield's (R. E.) *Branches Banning over the Wall*, 18mo. 1/6
Crookford's (G.) *Blind Mercy*, and other Tales, fcap. 1/6 cl.
Dickens's Works, Library Edit. 'Sketches by Box,' 8vo. 10/ cl.
Elsie's Choice, a Story, by Author of 'May's Garden,' 3/6 cl.
Faithful in Little, by M. H., fcap. 1/6 cl.
Fosbrooke's (B.) *Erlintheale*, 4to. 12mo. 2/6 cl.
Goethe's *Wilhelm Meister Apprenticeship*, 2 vols. 18mo. 4/ cl.
Greenwood's (J.) *In Strange Company*, cr. 8vo. 6/ cl.
Hill's (H.) *Poacher's Son*, 18mo. 1/4 cl.
Hone's *W. Works*, new edit. 4 vols. 8vo. 48/ cl.
Hope's (A. R.) *Night Before the Holidays*, imp. 16mo. 3/6 cl.
Kingston's (W. H. G.) *Hurricane Harry*, imp. 16mo. 6/ cl.
Letters to Punch, by Artemus Ward, 12mo. 1/ swd.
Little Folks' Birthday-Book, by C. B., fcap. 3/6 cl.
Maggie's Mistake, by Author of 'Aunt Annie's Stories,' 5/ cl.
Mason's (J.) *Conrad and Columbine, a Fairy Tale*, fcap. 2/6 cl.
Moody's (S.) *Fairy Tree*, new edit. 12mo. 3/ cl.
Old Sailor's Yarn, and other Sketches, 1/6 cl.
Note-Book, 2nd series, fcap. 1/ cl.
Nuts and Crackers for Christmas, 18mo. 1/ cl.
Paul's (H. B.) *Lucy West*, 12mo. 2/6 cl.
PHELPS'S (E. S.) *Trotty's Wedding Tour*, &c., cr. 8vo. 3/6 cl.
Pictures of School Life and Boyhood, ed. by F. Fitzgerald, 3/6
Pollard's (M. M.) *Earl's Daughter*, fcap. 2/ cl.
Proverbial Wisdom, with Preface by H. Jerrold, cr. 8vo. 1/ cl.
Routledge's Christmas Annual, 1873, 8vo. 1/ swd.
Seeking his Fortune, a Book for Boys, 12mo. 3/6 cl.
Short Tales and Sketches, 18mo. 1/ cl.
Smith's Political Economy, 12mo. 1/ cl. swd.
Stapleton's (Miss) *Apples of Gold*, by Starlight, 16mo. 2/6 cl.
Stories of Enterprise and Adventure, 3/6 cl.
Strawberry Bank, by Author of 'Busy Bee,' cr. 8vo. 5/ cl.
Thirty Thousand Pounds, and other Sketches, 1/6 cl.
Verne's (J.) *Far Country*, 8vo. 10/6 cl.
Waiting for a Crown, by Author of 'Hetty's Resolve,' 3/6 cl.
What Kate Did, 12mo. 2/ cl.
Willing to be Useful, 12mo. 3/ cl.
Wisdom of the Wise, 32mo. 1/ cl.
Wylde's (F. F.) *Life and Wonderful Adventures of Totty Postado*, cr. 8vo. 7/6 cl.
Young Mechanic, 2nd edit. roy. 16mo. 6/ cl.

A SHAKSPEAREAN DISCOVERY.

Bull Street, Birmingham.

WHEN, a few years since, I communicated to your journal the names of the hitherto-unknown books which I had just discovered in the "lumber-room" in the ancient family seat of Sir Charles Isham, Bart., at Lampport Hall, Northampton, I

thought it not unlikely that a more deliberate search in the same quarter might be rewarded in a similar manner. In this expectation, I am happy to say, I have not been disappointed. But not to occupy too much of your valuable space at present, I will confine myself to the description of one book which seems to me of a nature too interesting to Shakspeareans not to be made known at once.

This, then, is a unique copy of a poem, apparently unknown, written by the well-known Robert Southwell (who was executed in 1595), the full title of which I copy from the book before me:—

"A fourfold Meditation of the four last Things :
viz. 1. } of the {
2. } Hour of Death.
3. } Day of Judgement.
4. } Paines of Hell.
Joyes of Heaven.

Shewing the estate of the Elect and Reprobate.' Composed in a Divine Poeme. By R. S. The author of S. Peters Complaint. Imprinted at London by G. Eld for Francis Burton. 1600. Quarto."

It is unfortunately only a fragment of the work, containing but the title-page, a dedication, and eight pages of the poem, or twenty-three six-line stanzas, all of which evince considerable power of thought and expression. But whatever merit there may be in the verses is eclipsed by the interest of the dedication—extending to no less than thirty lines—which is signed, not by the printer or the publisher, as was then usual in books, but by, I am inclined to believe, the very W. H. whose identity as "the onlie begetter" of Shakspeare's Sonnets, first printed in 1609, has been a subject of controversy among critics to the present hour. The probability of these two collectors being the same individual arises not only from the same initials being used in both works, but from the similarity of their pursuits. "Long" (says the "Southwell" W. H. in one passage) "have they [these Meditations] lien hidden in obscuritie, and happily [for haply] had never seene the light, had not a meere accident conveyed them to my hands"; while the difficulty arising from the studiously enigmatical phraseology of the dedication by T. T., the publisher of the Sonnets—which, it will be remembered, were printed only three years after Southwell's work—couched in these curious terms, "To the onlie begetter . of . these . insuing . sonnets . Mr. W. H.," &c., vanishes at once when we consider the latter (like his double) in the light of a man of taste, whose inclinations led him to the rescuing from probable destruction (or as T. T. pedantically expresses it, "begetting," in the sense of "obtaining") the floating manuscript poetry, then so common, of the period. Further, the extreme improbability of there existing two distinct individuals engaged in the same pursuits, employing the same printer, and using the same initials, within the short period of three years, is too apparent to need serious refutation.

I have only to add that the identity of the W. H. of Southwell's work and the W. H. of Shakspeare's Sonnets being once admitted, the tone of the dedication of the former work disposes at once and for ever of the idea, often put forward, of his connexion with the aristocracy, and thus clears the ground for inquiries in another direction. But that those interested in such questions may judge for themselves, it is my intention, with the kind permission of Sir Charles and Lady Isham, who, throughout my connexion with them, have treated me with a trustfulness and liberality quite in unison with their well-known characters, that this remarkable volume shall shortly make its appearance as No. 3 of the "Isham Reprints."

CHARLES EDMONDS.

THE MOABITE STONE.

Crystal Palace, Oct. 22, 1873.

I THINK my old friend, Mr. Bonomi—so experienced in the ways of museums—might have spared himself the insinuation (very unlike him) conveyed by the word "arrangé" in his letter. There is no mystery about the Moabite Stone, only a little natural delay. I had no difficulty in seeing it in the beginning of August. It was on a bed of sawdust in one of the back-rooms of the Louvre, and Mr. Ganneau was busy in piecing together the many fragments of which it now con-

sists, and this, as they are of all sizes, shapes, and thicknesses, is a very difficult and tedious task. Until he has the originals of the fragments, which are in England and elsewhere, it is hard to say how the task is to be completed. We, of the Palestine Fund, have given him casts of our pieces; but the consent of our General Committee must be obtained before we can give up the originals. When Mr. Bonomi called on him, Mr. Ganneau was seriously ill at a French watering-place; after that he came to London, and has now started for Jerusalem, so it is likely to be some time before the stone can be completed; but of this I know nothing.

G. GROVE.

'THE PEARL OF THE ANTILLES.'

5, Cook Street, Liverpool, Oct. 22, 1873.

In the *Athenæum* for Sept. 20 appears a letter from Messrs. Henry S. King & Co. claiming for Mr. Walter Goodman priority in the use of the above title. I think it is only right it should be known that neither Signor A. Gallenga nor Mr. Goodman have any claim to the title. It belongs to Mr. William Maccall, the writer of a series of papers on Cuba, the first of which appeared in *Cope's Tobacco Plant* for June, 1872, headed 'The Pearl of the Antilles.' I believe it is Mr. Maccall's intention to republish the papers, hence we shall shortly have three books with the same title. I enclose you the *Tobacco Plant* for June, 1872.

GEO. R. ROGERSON.

* * This reduces the matter *ad absurdum*.

THE SOURCES OF 'LOTHAIR.'

As a parallel to our discovery of Mr. Disraeli's "range of extinct volcanoes" in Wilkes, an American Correspondent sends us the following. We believe, however, that something like Mr. Disraeli's phrase exists in an earlier English work:

New York, Sept. 27, 1873.

Has it been observed, and, if not, do you think it worth observing, that when Mr. Disraeli wrote, in 1870, in 'Lothair'—"You know who the critics are? The men who have failed in literature and art." Balzac had already written, in 1846, in 'La Cousine Bette,' "Enfin il passa critique, comme tous les impuissants qui mentent à leurs débuts?"

CLARENCE COOK.

THE CHALLENGE TO THE EGYPTOLOGISTS.

15, Royal Terrace, Edinburgh, Oct. 17, 1873.

THE promised solution of the above challenge, alluded to in the *Athenæum*, No. 2,394, Sept. 13, has appeared in *Les Mondes*, for Oct. 16, from the elegant yet powerful pen of M. L'Abbé Moigno, as follows (altering only a few misprints):—

"To my great regret," says the learned Abbé, "no Egyptologist has taken up the glove thrown down by M. Piazzi Smyth, and I am obliged now to publish the solution of this remarkable problem communicated to me by him. He sought to discover the secret, covered up for 4,000 years, of the reason wherefore the pavement of the ante-chamber to the King's Chamber of the Great Pyramid had been constructed of two different materials, granite and limestone; and wherefore also these heterogeneous parts had received their relative dimensions. He sought, in one word, to discover the mystery of the relation of AB to BC, where AB is made up of the part AC in limestone, and BC in granite;

A  B

and here it is:

"The total length AB is, in Pyramid inches, = 116'26, certain to within ± 0'02 inch by measure.

"The partial length BC, entirely in granite, = 103'03, in the same Pyramid inches, and as closely ascertained by measure.

"1. But 116'26 is the diameter (2r) of a circle, whose area is 10,616; and 103'03 is the side (c) of a square, whose area is also 10,616; or $\pi r^2 = c^2$.

"In this relation (first discovered by Capt. Tracey, R.A.) of the two lengths, we find an expression of the number π , or the relation of the circumference to the diameter of a circle,—a

quantity which we have already found between the perimeter of the base and twice the height of the Great Pyramid, the principle indeed of its so-called π shape. After this first coincidence, who can say that the diversity of the materials of that floor, and their respective lengths, is nothing but chance! But here are further features not less extraordinary.

"2. $116'26 \times \pi = 365'24$ the number of days in the year; the number also of sacred cubits contained in the length of a side of the square base of the Great Pyramid.

"3. $116'26 \times \pi \times 5 \times 5$ (5 is one of the Pyramid numbers) = 9,131; that is, in Pyramid inches, the length of the side of the base of the Great Pyramid deduced from all the direct measures.

"4. $116'26 \times 50$ (50 is the number of horizontal courses of masonry composing the whole Pyramid between the level of the ante-chamber and the base below) = 5,813, in Pyramid inches, the ancient vertical height of the Great Pyramid deduced from all the direct measures.

"Conclusion. The length of the whole pavement, and the length of the portion of it in granite, were evidently chosen with the formal intention of monumentalizing, in a certain manner, both the form and dimensions of the Great Pyramid. This form, and these dimensions, were plainly therefore intentional, and not, as the Egyptologists pretend, pure accident. Applied to these four coincidences, and the many others we have previously indicated, the calculus of probabilities will conclude vigorously for a CERTAINTY; and in such a manner, that to persist in the opposition hitherto offered to M. Piazzi Smyth (the successor in this problem to the late John Taylor, of Gower Street, London), and not to see in the Great Pyramid a condensation of data, mysterious to very excess, will be to break off with both REASON and MATHEMATICAL SCIENCE. *Errare humanum est, perseverare diabolicum.*"

C. PIAZZI SMYTH.

THE AREOPAGITICA.

WILL you allow me to suggest a correction for what I believe is a mistake in the account given in the *Athenæum* of the inscriptions in MS. on the title-page of the copy of Milton's 'Areopagitica,' edit. 1644, see *Athen.* Oct. 11, p. 465, col. 3. It is there stated that Mr. J. W. Hales found, on the title-page in question, *Ex dono Authoris*, and the date, "Nouemb^r 24" "both" in "Thomason's well-known hand." Such is the statement in your note. In the course of an examination made, four years since, of the entire collection of the so-called "King's Tracts" in the British Museum, a collection comprising more than 20,000 works, and including the Thomason Tracts, I observed three books of Milton's, inscribed in a manner similar to that one which attracted Mr. Hales's attention. These are: 1, 'Areopagitica,' 1644, E. 18/9; 2, 'The Reason of Church-government Urg'd against Prelaty,' 1641, E. 137/9; and 3, 'Of Reformation,' &c., 1641, E. 208/3. The first of these bears the inscriptions mentioned in your communication; the second has *Ex dono Authoris*; the third bears *Ex dono Authoris*, and there being no author's name printed on the title-page, "By m^r John Milton," likewise in MS. This was the first edition. The point which struck me was that there could be no reason for doubting that the date, "Nouemb^r 24," was written in the angular, Gothic-like hand which we are accustomed to refer to Thomason, the bookseller and collector of tracts, whose shop, in St. Paul's Churchyard, had the sign of "The Rose and Crown." Similar dates occur on a very considerable number of tracts in this collection; and it is understood that such dates in MS. refer to the days when Thomason obtained the works in question. But I think there can be no doubt that these dates and the several inscriptions, *Ex dono Authoris*, are not in the same handwriting, but quite a different one, being "round," with open, boldly-written letters. Several experts, to whom these remarks were submitted, agreed on this point. Now, as these works are Milton's, and the latter

inscriptions do not contradict but rather support the notion, it seems probable that here are "presentation copies" with the usual inscriptions by the author, and that the Latin words and the signature "By M^r John Milton" are specimens of Milton's handwriting. At any rate, this manuscript is extremely like that of Milton's signatures in the British Museum. I submit the matter to experts, and offer these remarks for what they may be worth.

F. G. STEPHENS.

Literary Gossip.

THE right of translation of M. Victor Hugo's 'Quatre-Vingt-Treize' for England and America has already been sold.

WE understand that Dr. Hessey's sermon on the death of Sir Edwin Landseer, preached at St. Paul's, will be published immediately, by Mr. Murray.

AMONG forthcoming publications is a new 'Life and Conversations of Dr. Samuel Johnson,' by Mr. Alexander Main, with a Preface by Mr. G. H. Lewes. The Life, although, of course, founded chiefly upon Boswell's work, has, we are told, been entirely rewritten with a view to meeting the wants of a new time. A second edition of Mr. Main's selection of sayings from George Eliot, with supplementary sayings from 'Middlemarch,' is in preparation.

MESSRS. DULAU have formed, under the title of "Napoleon III. devant la Presse Contemporaine," a collection of the various notices of the ex-Emperor called forth by his death. It comprises articles from papers and magazines published in England, France, Germany, Italy, Russia, and other countries. There are no notices from Holland, for Messrs. Dulau found that the Dutch papers did not attempt to say anything original, but contented themselves with humbly translating from the London journals. Messrs. Dulau have also made a most curious collection of caricatures which appeared in *Punch* of Louis Napoleon from 1848 to 1872. There are added caricatures from *Fun*, *Judy*, the *Tomahawk*, and *Vanity Fair*.

WE hear that the directors of the Manchester Athenæum have voted 500*l.* to the Library Committee of that institution. It will be remembered that the collection of books belonging to the Athenæum was recently nearly destroyed by a fire. The sum thus voted will, we believe, be at once appropriated to the purchase of such books as may be deemed indispensable.

MR. CONDER is preparing a Child's History of Jerusalem. The work is to be illustrated by drawings of sculptures, gems, coins, photographs, and original views, engraved by Mr. J. W. Whympere.

THE first volume will shortly appear of the 'Bibliotheca Cornubiensis,' on which Messrs. G. C. Boase and W. P. Courtney have for some years been engaged. It will contain, we are told, full particulars of all works relating to Cornwall, and of all books, papers, and manuscripts written by Cornishmen, together with references to all books giving accounts of Cornish authors. Among the Cornishmen of more than local interest whose works will be described, we may mention the names of such widely different writers as the Bishop of Natal, Sir Humphry Davy, Samuel Foote, Henry Martyn, and Sir Harris Nicolas.

MR. SMILES is fortunate in attracting translators. Not long ago mention was made

of a Japanese translation of his 'Self-Help.' We now hear that Mr. F. Lely, late of Pembroke College, Oxford, now of the Bombay Civil Service, and a resident at Ahmedabad, is about to translate into Gujerathi Smiles's book on Character.

MISS EMMA PEARSON, authoress of 'From Rome to Mentana,' and joint-authoress with Miss MacLoughlin of 'Our Adventures in the War,' has in the press a novel, entitled 'One Love in a Life,' which will shortly be published.

MR. MACKIE writes:—

"Kindly correct an error, unintentional, I am sure, in your last. The *Sun* has been issued every day during the time you presume it to have been dead, as a shilling paper, for the use of country editors. It has consisted of news, leaders, London letters, &c. This matter is of much moment to me as a question of honour."

THE meeting which, as we mentioned last week, is to be held at the Mansion House, on the question of Voting Charities, will probably be asked to consider whether, in order to prevent trafficking in votes, it would not be as well that voting papers should be forwarded to each subscriber not less than twenty-one days before the election, and that all such voting papers should be returned direct to the managers of the charities; that as far as possible no canvassing for votes should be sanctioned or allowed by the managers, and that full particulars of each case and the names of the subscribers nominating the case should be inserted in the voting papers; and that the public polling day should be discontinued, and the result of each election be made known in the principal journals, and by a special circular addressed to the nearest relative of each candidate.

THE first number of the *Educational Review of the French Language and Literature*, to be published quarterly, has appeared. It contains articles on French tuition, and on different subjects connected with the French language, written in English and French.

A NEW novel has just been finished by Berthold Auerbach; the plot of the story belongs to the period of the late great war, and the scene is in Alsace and the Black Forest.

M. PAUL MEYER's edition of the Provençal 'Chanson de la Croisade d'Albigois' has just gone to press for the Société de l'Histoire de France. It will consist of two volumes, and will contain a translation, notes, &c. The first volume will be issued early next year.

BISHOP MELCHISEDECH has published, in Roumanian, at Bucharest, under the title of 'Lipovenismulu,' a work on Lipovenism, or the creed and manners of the Raskolnics, the Russian schismatics, who number twelve millions in Russia Proper, and are very numerous in the Danubian Principalities. His history of the Staro-veres (old believers) out of Russia, namely, in the Bukovina, Roumania, and Dobrukscha, forms quite a new addition to the knowledge of the history of these sectarians. Among other sects on the Low Danube, the Bishop describes that of the Napoleonists who worship Napoleon the First, asserting that he is not dead, but at Irkousk, in Siberia, where, at the head of a powerful and invincible army, he is ready once more to overrun the world.

THE posthumous work of the German dramatist Benedix, called 'Shakespearomania,' which is directed against the admiration for Shakspeare prevalent in Germany, will appear in a few days.

FROM Tübingen we hear of the death of the novelist, Hermann Kurtz.

SCIENCE

Electricity and Magnetism. By Prof. Clerk Maxwell. (Macmillan & Co.)

THIS is really the only complete mathematical treatise on electricity and magnetism which has appeared. It is a book the originality of which is only equalled by the width of research displayed; and, if Prof. Maxwell had not already earned a place in the very front of the physicists of the present time, this book would win it for him. As an exposition of the subject, it is characterized by all those excellencies which we have already had occasion to remark on in the author's previous publications. The analysis is throughout immediately connected with experimental results; and the whole subject is exhibited in a way which must delight those who have hitherto been compelled to cull their knowledge of it from many and detached sources, where the notation and the methods of considering the subject have been in general not such as to present to the inquirer anything in the nature of a homogeneous whole. The first volume is devoted to electricity, the second to magnetism. The immense mathematical progress which has been made in these sciences, and which has led up, so to speak, to the present work, is to be traced in its origin to the method of analysis first invented by Laplace, for a very different purpose, namely for investigating the problem of the figure of the earth. Poisson applied this analysis to the treatment of certain electrical problems in the year 1812, and completely solved the case of two conducting electrified spheres placed under one another's influence, showing that the conclusions of theory were in agreement with Cavendish's experiments made with such spheres. A similar analysis was in 1824 applied by Poisson to the investigation of certain magnetic problems; and in 1828 Green's essay, since become so famous, was published by subscription in Nottingham. In this essay—the first, by the way, in which the term "potential" was used of the function now universally known under that name—the properties of the potential were developed, certain great theorems as to potential surfaces were demonstrated, and their application to electricity and magnetism shown. At a later period, the same theorems were independently rediscovered by Gauss and by Sir William Thomson, and received further development. In the years 1820–1825, Ampère's papers had appeared, treating mathematically the question of the mutual action of electric currents. The persons whom we have mentioned may be said to have laid the foundations of the mathematical treatment of the subject. But it is to Faraday that we owe the more recent development of the subject. Although Faraday himself was unacquainted with the technicalities of mathematics, yet his method of considering the subject by means of lines of force was a true mathematical conception, and

capable of ready translation into mathematical language. No one can over-estimate the services done to this science by that great man; and his conceptions and methods of treating the subject have the characteristic of the conceptions and methods of true genius, that they become applicable beyond the limits for which they were immediately devised, and as the circle of phenomena increase rise to the occasion and continue to represent them satisfactorily. Prof. Maxwell at an early period turned his attention to the mathematical representation of electrical phenomena through the medium of Faraday's conceptions; and the present treatise, so original and striking, is based upon Faraday's ideas. We extract the following from the Preface:—

"When I had translated what I considered to be Faraday's ideas into a mathematical form, I found that in general the results of the two methods [that based on the idea of lines of force traversing all space, and that based on the action of centres of force at a distance] coincided, so that the same phenomena were accounted for, and the same laws of action deduced, by both methods; but that Faraday's methods resembled those in which we begin with the whole, and arrive at the parts by analysis, while the ordinary mathematical methods were founded on the principle of beginning with the parts, and building up the whole by synthesis. I also found that several of the most fertile methods of research discovered by the mathematicians could be expressed much better in terms of ideas derived from Faraday than in their original form. The whole theory, for instance, of the potential considered as a quantity, which satisfies a certain partial differential equation, belongs essentially to the method which I have called that of Faraday. According to the other method, the potential, if it is to be considered at all, must be regarded as the result of a summation of the electrified particles divided each by its distance from a given point. Hence many of the mathematical discoveries of Laplace, Poisson, Green, and Gauss find their proper place in this treatise, and their appropriate expression in terms of conceptions mainly derived from Faraday."

Gauss, Weber, Riemann, and others have followed with success the idea of action at a distance. The success which these men have attained in the application of mathematics to electrical phenomena gives an undue weight perhaps to their theoretical speculations. Their physical hypotheses are, however, not a necessary consequence of their mathematical methods; and Mr. Maxwell says:—

"One object which I have in view is that some of those who wish to study electricity may, by reading this treatise, come to see that there is another way of treating the subject which is no less fitted to explain the phenomena, and which, though in some parts it may appear less definite, corresponds, as I think, more faithfully with our actual knowledge, both in what it affirms and in what it leaves undecided."

The treatise is divided into four parts, viz., Electro-statics, Electro-kinematics, Magnetism, and Electro-magnetism. In the first part, the general theorems about the potential and spherical harmonics (otherwise called Laplace's functions) are demonstrated; there is a chapter on electrical instruments; and Thomson's theory of electrical images is explained, applied, and carried further in a most instructive chapter, entitled 'Conjugate Foci in Two Dimensions.' The name Electro-kinematics is restricted to the phenomena of currents considered apart from their influence on the surrounding medium, and includes the various consequences of Ohm's laws, conduction,

resistance, and electrolysis. The part on Magnetism goes with much care into the subject of magnetic induction, first treated mathematically in the paper of Poisson's already referred to; and the case is treated where the coefficients of magnetization are different in different directions. One chapter treats of magnetic measurements. The largest portion of the treatise is devoted to Electro-magnetism. The mathematical expression of electro-magnetic science owes much to Prof. Maxwell himself. A paper of great interest and originality, published by him several years ago, on the electro-dynamic field, wherein the ideas of the conservation of energy are brought to bear on the subject in conjunction with the analysis of Lagrange, is in substance reproduced in the present treatise; but the whole is carried much further; and we have a chapter specially devoted to the electro-magnetic theory of light, and another to magnetic action on light. There is nothing which Prof. Maxwell touches which he does not illuminate; and we especially recommend to the student who is beginning the subject those portions of the treatise which refer to electro-static and electro-magnetic units and the relations between them. That which in electro-magnetic language is called a unit of electricity, is a very much smaller quantity than that which is a unit in electro-static language; the latter bears to the former a ratio which, since the dimensions of the two are different, is not independent of the units of time and space employed, but is in fact easily shown to be a velocity. Experimentally this velocity is shown to be the velocity of light *in vacuo*, and theoretically Mr. Clerk Maxwell has established this striking and suggestive result. There is no one to whom the perfection of electric measurements owes so much as to Sir William Thomson. He has indeed "created the subject." The Report on Standards of Electrical Measurement, presented to the British Association, containing an account of the experiments conducted by Prof. Maxwell, Prof. Balfour Stewart, and Mr. Fleeming Jenkin, on a method suggested by Sir W. Thomson, is itself a most valuable and original treatise, and its substance appears in the chapters above referred to. The value of accurate numerical measurement cannot be overrated; it has been the gauge of the progress of science. Throughout the treatise use is not unfrequently made of some of the ideas, though not of the operations or methods of "Quaternions."

SOCIETIES.

NUMISMATIC.—Oct. 16.—W. S. W. Vaux, Esq., President, in the chair.—Mr. C. Roach Smith exhibited casts of a coin of Coenwulf, lately found near Hythe.—Mr. Evans, a small British gold coin, *Obv.* TINC, with the letters C above and B below; *rev.* Gorgon head; also a gold coin of Verica, with the letters COM.FL. (Commii filius).—Mr. Golding, silver coins of the Bactrian kings Apollodotus and Azilizes.—Mr. H. W. Henfrey read a paper, by himself, 'On the Collection of Ancient Coins and Medals formed by Charles the First.'—Mr. Evans read a paper, communicated by Mr. P. Gardner, on the following interesting Greek coins lately acquired by the British Museum: 1, An archaic tetradrachm of Athens; *obv.* Gorgon head, *rev.* bull's head; in the course of his remarks upon which Mr. Gardner considered the question as to whether the well-known tradition is or is not founded upon fact, of the existence, in remote antiquity, of Athenian didrachms bearing the

figure of a bull and the name *Βόες*; which have been by some supposed to have been alluded to by Æschylus, in the expression *βοὺς ἐπὶ γλώσσῃ μέγας βέβηκε* (*Agam.* 36); the traditional interpretation of which, confirmed by Pollux, is "I am bribed to silence"; 2, Two hemidrachms of the earlier Achaean League; 3, A didrachm of Sicyon, on the obverse of which is a *graffito*, to this effect—*ΑΠΑΜΙΤΟΣ ΤΑΣ ΕΑΚΕΤΑΣ ΑΜΟΝ*. This curious inscription Mr. Gardner believed to be a dedication to Artemis, the word *ἐκόν*, which regularly in this connexion takes the genitive, being understood; the only difficulty in the interpretation of this inscription being in the meaning of the word *ΕΑΚΕΤΑΣ*. This word Mr. Gardner thought might be connected with *ἐλκω*; and he suggested as a probable translation, "Dedicated to Artemis our deliverer," or to "Artemis our archeress"; 4, A copper coin of Characene, with the legend *ΗΡΑΚΛΗΣ*, on the reverse.

Science Gossip.

THE *Quarterly Journal of Science* for October gives a masterly examination of a remarkable paper by Mr. James Croll, which appeared in the *Philosophical Magazine* about a year since. Light, heat, electricity, &c., according to the generally-received views of modern philosophers, are but examples of molecular motion, and their chief study has been to determine the laws which govern this motion. Mr. Croll argues that "the fundamental problem of nature," which has hitherto been lost sight of or confused, is, "What is it that causes the force to act in the particular manner in which it does act?" or, in other words, What is it that determines that motion shall be manifested as light, or heat, or electricity? The paper referred to, 'What determines Molecular Motion,' will claim the serious attention of all thinkers.

IN 1869, Mr. Church stated that he had found copper to be the colouring-matter of the red feathers of the "Plantain-eaters." This was received rather doubtfully. Mr. Monteiro writes to the *Chemical News*, stating that he purchased some of those feathers in the market, at Sierra Leone, and that they have been analysed by Mr. Henry Bassett. The result being that 300 feathers gave 1.045 turacin, and from 7.6 to 8.0 per cent. of metallic copper, thus confirming Mr. Church's results. Mr. Monteiro states that copper, as green malachite, is found extensively disseminated over a large extent of country, where these birds are common.

THE Challenger arrived at Bahia, Brazil, on the 14th of September. The dredging and trawling operations appear to have been conducted with singular success, proving that the inhabitants of the deep waters spread themselves without any regard for geographical boundaries. Near the surface, their distribution is regulated by the temperature of the sea. A deep-water cold current, only half a degree above the freezing-point of fresh water, has been discovered running to the northward along the Brazilian Coast. The soundings obtained, a little north of the Equator, between Africa and South America, were nowhere greater than 2,500 fathoms. The Challenger sailed for the Cape of Good Hope on September the 25th.

SIR SAMUEL W. BAKER is to give an account of the countries he has recently visited in the Upper Nile region, at a meeting of the Royal Geographical Society on Monday evening the 3rd of November. On this occasion the ordinary Meeting of the Society, which would have been the 10th of the month, is changed, to suit Sir Samuel's other engagements.

THE current number of the *Journal of Microscopical Science* opens with a valuable paper on 'The Structure of the Eye of the Lobster,' by Mr. E. T. Newton, of the Geological Survey. Although the eyes of many of the Arthropoda have been subjected to close study by several German histologists, there is literally nothing written in English on the eyes of the lobster, and next to nothing on

those of the Crustacea in general. Mr. Newton's contribution is, therefore, singularly welcome. Attention may be specially directed to that part of the paper which describes the minute structure of the so-called optic ganglion, a structure which the author has evidently worked out with much care.

Two very fine Veddah skulls, acquired a short time ago by the Museum of Trinity College, Dublin, have been described by Prof. Macalister. As the Veddahs are among the most interesting natives of Ceylon, and are supposed to represent some of the aboriginal races of the island, this communication deserves notice, although Veddah skulls have been previously described by Prof. Busk and by Dr. Barnard Davis.

SOME interesting experiments have been undertaken by Herr G. Bunge with the view of determining whether the proportion of common salt taken as a constituent of our organic food is sufficient for the functions of the human system, or whether we should add to it chloride of sodium in the form of inorganic salt. Whilst herbivorous animals readily consume common salt, carnivorous animals show great reluctance to take salted food; yet the proportion of sodium and chlorine in the food of the former is as great as in that of the latter, whilst the proportion of potash is much greater. The author believes that the potash-salts react on the chloride of sodium in the blood; and the resulting compounds having been removed from the system, the deficiency of chloride of sodium is supplied by direct consumption of salt. Hence an artificial supply of chloride of sodium is supposed to be essential to the diet of cattle; and, for a like reason, it is essential to the diet of man, especially when vegetables containing much potash are largely used as food. Bunge's researches are published in the *Zeitschrift für Biologie*.

MESQUITE gum is the name under which a substance obtained from the *Prosopis glandulosa* is known in Texas. Attention has lately been directed to this gum from the fact that it seems to be identical with gum Arabic, and consequently admits of application to many medicinal and technical purposes.

THE United States steamer, *Tuscarora*, which is now engaged in searching for a suitable line along which to lay a telegraphic cable, from San Francisco to Japan, is fitted out by the Navy Department with every scientific appliance for deep-sea sounding, and for bringing up specimens of the sea bottom. Commander Belknap has, it is said, invented a practical and unfailing method of bringing up safely, not only a larger amount of the sea-bottom, but also samples of the water from the greatest depths. Great results are anticipated from this expedition.

In a paper 'On Nepal Aconite, and on the Characteristics of the Aconitines,' communicated to the Pharmaceutical Conference, Mr. T. B. Groves described the several alkaloids obtained from the aconites. He believes that there are two series of allied alkaloids—the one furnished by *Aconitum Napellus*, and the other by *A. ferox*, or some other Indian species. Each of these kinds of aconite seems to yield three distinct products, distinguished as crystallized aconitine, amorphous aconitine, and napellin.

DR. KENNGOTT, of Zurich, has lately studied with the aid of the microscope, some specimens of obsidian, or volcanic glass, from Iceland. One of the specimens exhibited numerous enclosures in the form of small brown hollow bodies, of globular and cylindrical shape, regularly arranged in definite series.

FINE ARTS

NINTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS, BY BRITISH AND FOREIGN ARTISTS, IS NOW OPEN, at T. McLEAN'S New Gallery, 7, Haymarket.—Admission, 1s., including Catalogue.

ARUNDEL SOCIETY'S COLLECTION OF COPIES from the ANCIENT MASTERS, including the celebrated Altar-Piece by Memline, at Lubek, ON VIEW daily at 24, Old Bond Street, W.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francisco de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DORÉ GALLERY, 25, New Bond Street. Ten to Six.—Admission, 1s.

Histoire de la Peinture au Pays de Liège. Par Jules Helbig. (Liège, Léon de Thier.)

M. HELBIG has earned our thanks by addressing in this volume a larger audience than the Société Libre d'Émulation de Liège, before which the fruits of his researches were in the first instance laid. The history of painting on the borders of the Meuse is, like the river itself, just on the verge of a debatable land. We cannot say that any one of the characteristics of the Art of that province is French; it is hardly more Flemish; indeed, the only certain thing we can say of it, is that it is not German. The painters of old Burgundy were more independent of France, and approached nearer to the Germans than the Liégeois; and they were more distinct from the Flemings than their neighbours of the bishopric. The student of works of Art must have noticed with extreme interest the grades of the transition between the influence of France and Germany on the one hand, and of Holland and Germany on the other. Old Dutch Art was quite a different, and a far nobler and more beautiful, development of design than that which is popularly known as Dutch Art, and which obtained in the Seven Provinces in the seventeenth century. It seems to us that in the art of the few painters and sculptors who have distinguished the Meuse there lingered something of the old Dutch inspiration; at any rate, there is little or nothing in common between the painting, sculpture or architecture of the valley of the Meuse and of Cologne, the German out-work. This is the case, however far we go back in time, even in Gothic Art, that phase of design in practising which the nations were less distinct than any other mode permitted them to be. You may tell at once what is French, or Dutch, or German; but sometimes objects occur which cannot readily be relegated to any of the three, which resemble French specimens in their freedom, signs of culture and sense of beauty, and yet are not French, and hardly Burgundian: the chances are that these, be they jewels, goldsmiths' labours, sculptures, carvings, illuminations or pictures, are due to the wealthy belt of country which extends from St. Omer to Cologne, and includes many once famous towns and cities. Liège was the easternmost of them, and seems an ally of France, not of the Teuton.

Christianity was late in introducing itself into this country. St. Remade, under Siegfried the Third, began the work which SS. Hubert, Follian, and the patron of Liège, St. Lambert himself, continued in the succeeding decades. St. Remade founded Stavelot, a monastery which long after produced a school of illuminators of great and peculiar merit, and of considerable reputation. As the order of St. Benedict predominated in those regions, the religious houses cultivated the arts and learning, while the Cistercians laboured still further to the north and west, and set up the enormous houses of which impressive ruins stand to this day, and nowhere more grandly or more mournfully than at Villers la Ville. The civilizing influences came continually from the West, and our author points out that the Anglo-Saxon missionaries exercised much

influence in the country during the seventh and eighth centuries. This was strongly marked in the domain of Art, and the successors of Follian took with them a form of design which had a particular character and a certain degree of development; its influence is apparent in the MSS. and illuminations of the valley of the Meuse. Among the most ancient relics of Christian Art in these countries are two *évangélières*, said to be illuminated by the sainted sisters, Herlinde and Belinde, abbesses of the seventh century, in the monastery of Alten Eyck; and their work resembles in every respect the Anglo-Saxon forms of the art, peculiar as they are among all the branches of Byzantine design. That these *évangélières* were due to the sisters, and that the date of their lives is rightly given, was, curiously enough, as our author says, supported by the discovery, in a *châsse*, which is preserved at Maeseyck, opened in August, 1868, of two veils, such as nuns wear, with inscriptions to the effect that Erloinius, brother of the two saints, had consecrated the veils to St. Peter.

M. Helbig traces diligently and carefully the progress of Art in those countries, from the time in question through the period of Charlemagne, and points out that St. Martin of Tours, and St. Brice, appeared to Eracitus, Bishop of Liège (957-971), in a vision, and assured him that he would recover from a dangerous malady with which he was afflicted. The prediction having been fulfilled in all its details, the Bishop consecrated a picture, or rather altar-piece, for the altar of St. Martin at Liège. Ecclesiologists will rejoice over the following:—

"On retrouve encore aujourd'hui comme un écho de ce fait et une reproduction de la peinture contemporaine dans la curieuse broderie conservée à l'église de Saint-Martin, connue sous le nom de la *nappe d'Éracle*, antependium qui date du XIV^e siècle, véritable peinture à l'aiguille sur laquelle nous aurons à revenir dans le courant de cette histoire."

In 1013 a painter, named Jean, whom some call an Italian, and others a Greek, decorated the walls of St. Jacques, at Liège, with pictures, and he was buried in that church; and, shortly after, Foulques, Abbot of the great house at Lobbes, of which the ruins exist as they were left after the French Revolution had swept over the place in 1794, enriched with sculptures in silver the altar of his church; and a monk of the monastery, named Bénard, painted, in the later years of the eleventh century, in the church. The chief patron of Art at Liège was the Bishop Notkar, to whom the place owes much of its fame in all ways. His cathedral was ornamented with pictures, for Gilles d'Orval, the annalist, laments, in the highest key of grief, the destruction, in 1185, of that edifice by fire, and of the sonorous bells, which fell with a clang; he moans over the marbles which went to pieces; while he deplors the loss of the corona, which had been so beautiful when suspended in the middle of the nave; and the burning of the holy altars, and the paintings, which represented the most important events of the Old and New Testaments.

M. Helbig begins with the beginning of his subject, and traces the progress of the arts in the Pays de Liège. The first painters of the district were probably the monks Goderan and Ernestus of Stavelot, who, in 1007, illuminated a great Bible, which still

testifies to their skill and diligence, and of which a good idea is given in this book. Until the suppression of the monastery, 1794, this Bible was preserved at Stavelot; it is now in the British Museum, Add. MSS., 28106-28107. It is one of the most interesting records of the history of Art in the country from which it came. A pleasant chapter is dedicated to the history of painting in the Pays de Liège, from the beginning of the thirteenth century till the time of the brothers Van Eyck. Into this section of the subject we propose not to enter. It is, however, fully illustrated in the work before us, and also by the pictures on the *châsse* of Ste. Odile, which are extremely curious. The *châsse* is preserved at Kerniel, near Looz; was made at Liège in 1292; and, although part of it was, in 1829, "brutalemeut sciée en deux" by a joiner of Looz, retains many precious signs of the state of Art in its day. Many mural pictures were produced in this interval, and the name of one at least of the artists has been preserved, being Clérembault de Orle, Canon of St. Paul at Liège. The records of Art in this country are unusually rich in the names of architects, "masters of the works," painters, carvers, and smiths. To the same time belongs that large picture lately found in a storehouse, once the Benedictine church at Maestricht, which M. Helbig styles a fresco. It is, however, doubtless painted in distemper, like all the mural pictures which our antiquaries fondly style frescoes. M. Helbig wisely interrupts the course of his history to give a brief account of "painting with the needle," or embroidery. We are glad that he has done so, not only because it is strictly a part of his subject and ought not to be neglected by a writer of his calibre, but it affords him an opportunity of showing what were the splendours of the magnificent antependium of St. Martin at Liège, a work of the middle of the fourteenth century, or, as we think, a little earlier time. St. Martin was lucky with regard to embroideries, for did not Adelaide, wife of Hugh Capet, "work" herself laboriously into fame by the magnificent embroidery for his great church at Tours? M. Helbig attributes to the "Empress" Matilda that famous sampler, the biggest of its kind, the Bayeux "tapestry," and describes it as a work of the eleventh century. He is evidently not aware of the speculations of the learned Dr. Rock, which show almost conclusively that this is not Norman needlework, but English, not of the eleventh, but of the twelfth century, and at least fifty years later than the Conquest. There can be little doubt that it is not the work of Queen Matilda, and it was probably a gift to the church it has adorned so long, and from the knights of Bayeux, c. 1110.

That Hubert Van Eyck was born of a family which belonged to Maeseyck in the bishopric, —although that such was the case is by no means proved, "comme l'indique d'ailleurs son nom," —is a point of interest to students of Art; but it is a much more important fact, that the first patron of John Van Eyck was John of Bavaria, the jolly Prince-Bishop of Liège, and that the artist probably lived in the city for a time at least, although no traces to connect the place with him have been found, nor, in fact, do we see clearly how he can be reckoned among the artists of the country. It is much more german to the matter in hand, that we

have a chapter on the Benedictine painters of the Abbey of St. Laurent, close to Liège.

Liège, a sacrifice for freedom in the fifteenth century, destroyed, pillaged and reduced to ashes in 1468, had, like many other cities which struggled against the nobles, but little leisure for the cultivation of the arts, until at last she had won her deliverance. Her artists wrought elsewhere; among them was Hennequin, of Liège, who sculptured a once famous tomb in the Cathedral at Rouen, for which he was to receive 1,000 francs of gold. Nevertheless, certain works were carried on even in the valley of the Meuse, and at this period the monasteries were not disturbed, and the great churches of the city itself were enlarged and decorated with mural paintings. The name of another artist is preserved. Master Anthony, of Liège, worked diligently in the fifteenth century, for the Chapter of St. Pierre and for that of St. Martin; he also produced a 'Last Judgment' for St. Aubin at Namur. M. Helbig would fain claim for a painter of Liège the curious picture formerly in the collection of Sir C. Eastlake, representing the exhumation of the body of St. Hubert, in the Church of St. Pierre at Liège, now No. 783 in the National Gallery, and conjecturally ascribed to D. Bouts. The notion is not a bad one. There is a picture of high quality to let, a master is wanted, and we are bound to confess to a profound dissatisfaction with the notion that Bouts painted the work, or rather we are disposed to deny that the artist of other pictures which bear his name produced this one. Whether Maître Antoine de Liège painted it is another question.

In the sixteenth century, the interest of M. Helbig's subject becomes connected with the history of Art in the Low Countries and France, and Lambert Lombard forms the central figure in the author's mind. Engraver and painter, he was one of the earliest of his class—hardly of the country, as M. Helbig suggests—to cross the Alps, and study the Renaissance in its development in Italian painting. Henri Blés, of Bouvignes, another painter, is a well formed and distinct character. A better known artist is Joachim Patinir, of Dinant, who was probably the earliest landscape-painter proper in the modern and current sense of the term. He developed that form of art far beyond the point where it had halted since the death of John Van Eyck, who himself carried it on, and in a new material, from the point at which the illuminators had left it. Lombard is interesting to Englishmen on account of his connexion with Cardinal Pole, with whom, at the recommendation of the Prince-Bishop Erard de la Marck, he proceeded to Italy.

We do not observe that M. Helbig has added anything of importance to the biography of Lombard, which his friend Lampsonius compiled, and which his pupil, H. Goltzius, printed; on the other hand, our author analyzes that biography with care and intelligence, and presents, on the whole, a tolerably clear portrait of the painter and his works. It is needless for us to follow M. Helbig through his dissertations on the pupils of Lombard, on G. Douffet, Flémalle, the family of Lairese, and the later painters of the Pays de Liège; it is enough to say that the reader will find a careful compilation of known facts respecting the subject, analyses of the styles of

the respective artists, and tolerably large lists of their works. The author concludes with the absorption of the bishopric by France at the Revolution. After that date, he says, there was an end of all that had distinguished the Art of Liège from that of other countries. It may be so, but we are bound to add that for a long time before the Revolution the distinction had been greater than the difference. Our thanks are due to M. Helbig for the careful way in which he went to work on this book.

Monuments of Early Christian Art, Sculptures, and Catacomb Painting, by J. W. Appell (Chapman & Hall), is one of the publications of the South Kensington Museum, and consists of notes, with woodcuts, illustrating remains of Art belonging to the early centuries of the Christian era. Unless this is intended to be part of a series of similar manuals, the former of its titles is incorrect—the latter is the right one—for it consists of carefully compiled notes on early Christian memorials, bronzes, statues, sarcophagi, and several paintings. We hope it may be intended to publish similar accounts of all Christian relics, the so-called "Christian glass," and other objects found in the Roman and other catacombs. There is little or nothing in these notes which can be called original, either in the way of research or illustration, but there is much that will be of value to students of the peculiar class of antiquities in question. Simple and unpretending as this little work is, it is at once a manual and an index of remains, for it describes their several characters, and directs the reader to ampler sources of knowledge.

The first part of Mr. Maynard's *Descriptive Notice of the Drawings and Publications of the Arundel Society*, published by Nichols & Sons, contained transcripts from works reproduced by the Arundel Society before 1869. We have already noticed it. It may suffice to say that the plan of the former volume has been followed in the second part, which comes down to the close of 1873. The illustrations comprise photographs of the works published by the Society, and brief descriptions, popular biographies, and memoranda. The photographs themselves are likely to be useful as memoranda; they cannot claim to be of any greater value, because they are not derived from the original works, but from restored copies of the same.

The Old Masters and their Pictures, for the Use of Schools and Learners in Art, by Miss Sarah Tytler (Strahan & Co.), is exactly what the title leads one to expect it to be, a popular text-book, designed to suit those whose knowledge of art and its professors is nil. It is a child's book rather a youth's, and contains nothing with higher pretensions, next to no original thought, and no new information. It may serve the purpose for which it is intended, being a compilation from sources which are in themselves rudimentary.

WE have received *Lectures and Lessons on Art, being an Introduction to a Practical and Comprehensive Scheme*, by Mr. F. W. Moody (Bell & Daldy), Illustrated. Mr. Moody is, as the title-page tells us, an instructor in decorative art at the South Kensington Museum, and in that place he delivered to a class of National scholars the lectures here printed. The lectures are eight in number, and their subjects are "Social and Physical Accidents," "Modern Theories," "Principles of Ornament," "Elements of Ornament," &c. There is a good deal that is worth reading in this book; but there is a good deal more which is merely amusing, and on the delivery of which the "National Scholars" must have laughed, not with, but rather at, Mr. Moody; they must have done so if they had independent powers or original knowledge of the subjects in hand. That the author has given us something which is worth reading is due to the audacity with which he has said many things that are connected more closely

with what may be called the current politics of Art than with Art itself. His account of the system of art-teaching in this country—the Academy system, or rather, no system—is amusing, if anything so melancholy can be amusing; but it is a little out of date. Nevertheless much of it is still true; and, it is not less lamentable than true of the students in some of our drawing-schools, “that they have manufactured drawings, but they have not learnt to draw.” But this and most remarks of the same sort are exactly what everybody has been saying for the last twenty years. Yet it seems to have dawned on Mr. Moody that he was called on to publish them as if they were his own personal property just discovered. We fail to see the use of Mr. Moody's crude theories or systems,—for he has a pigeon-hole for every artistic thing,—to “National Scholars”; but it is laughable to observe with what complete self-satisfaction he pops everything of the sort into its pigeon-hole, after he has endorsed it with a neat sentence conveying his opinions in a jaunty style,—for he is of all things critical.

We have also received from Signor P. Priolo his *Illustrations from Ossian's Poems*, a collection of designs in shaded outlines from the “poems” of “the Celtic Homer,” as the introduction says, published with annotations by an anonymous gentleman, who, as we learn with very considerable surprise, lectured “in the Highlands on the Heroes of Ossian.” It appears from this that there is still a person who does this sort of thing! The illustrations are not particularly good; executed in a severe style and in a severe mode, they challenge high standards of criticism. Some of the compositions are not without merit; and nearly all must have cost the artist very considerable labour. There is a certain charm about ‘The Death of Carthage,’ for instance, which is creditable to the designer; but the work is, nevertheless, not free from stagnancy. Several of the other designs are melo-dramatic, and the greater number are weak as well as pretentious.

William Hogarth's Zeichnungen, nach den Originalen in Stahl gestochen (Stuttgart, Rieger'sche Verlagsbuchhandlung) appears to be a reprint of Herr G. C. Lichtenberg's book, Stuttgart, 1839-40. We have received the first part only, and shall be able to speak more decidedly by-and-by.

CHICHESTER CAMPANILE.

Southsea, October, 1873.

WILL you allow me to remove the fears which your Correspondent “Cicestrensis” must have raised in the minds of those who do not know the character of the Dean and Chapter of Chichester? Your Correspondent had been told (I know not by whom) that our bell tower is in danger “of defacement”; he had heard (I know not where) that there is a proposal to “place a huge tank above the bell chamber, that is, on the very top of the Campanile!” and—credulous man—he thinks that others will believe (as he does) that the Dean and Chapter are likely to neglect their duty of preserving this beautiful structure “from disfigurement.” His letter is dated “Chichester, Sept. 19.”

Yet on the 15th of September a lithograph of the bell tower and proposed tank had been exhibited in some of the shops of Chichester, and a placard put out to say where it might be seen. From that plan it was clear to every one that would study it, that the bell tower would be neither “defaced” nor “disfigured”; that the tank would be placed not “above the bell chamber,” but within it; not “on the very top of the Campanile,” but under its roof. When the tank is once placed there, people will be as ignorant of its existence as they are now of the present contents of the tower. May I suggest that “Cicestrensis” hereafter ought not to press into your valuable columns phrases and charges which had already played their sorry part in the shop-windows and on the walls of a small cathedral town; still less should he ask you to insert criticisms on the conduct of men on whose actions he had not taken the trouble to inform himself. You are perfectly

correct in stating that my object, which is to secure the Cathedral from fire, can be attained without disfiguring the Campanile.

C. A. SWAINSON.

October 16, 1873.

Having been absent from home, I have only to-day seen the letter of Messrs. Shelford & Robinson. I trust, however, that my reply to it will not be too late for this week. The writers say that I wrote in ignorance of the facts, but, although they give them (or me) the lie direct, they don't venture on the far more arduous task of endeavouring to disprove them. It is notorious that the shares have not been taken up so largely as the company hoped, and some of the directors have been heard to admit that the use of the tower would save them much expense. The Canon has expressly admitted that it was to be a matter of “give and take”; and the endeavour which now seems to be made to persuade us that it is to be all “take” on the part of the Chapter is simply absurd. If the company are to gain nothing, why do they strive so hard to get the use of the Campanile? and if they get *quid pro quo* in the shape of pressure, how can it be denied that the tank, be it great or small, is for the service of the city? But will the engineers give us a plain and exhaustive statement of the proposals originally made to the Chapter? Not such carefully trimmed and modified propositions as they now put forward to disarm criticism, but such proposals as they hoped at one time to get accepted, through the influence of their powerful director. If they can show us that the tank was never intended for anything but to be of service in case of fire in the Cathedral, and by no means to form a part of the plant and works of a commercial company, I am ready to admit that the scheme is far less objectionable than I believed it to be.

As to the position of the tank, Messrs. Shelford & Robinson must know very well that I did not intend to imply that it was to be placed outside the tower—the expression “above the bell chamber” shows that; and their own plan shows it placed directly under the roof—on the top of the Campanile. As to the probable disfigurement, I still assert that in the construction, maintenance, and working of all this apparatus, there would be no small danger of disfiguring an edifice of such antiquity, constructed as it is of a friable stone already crumbling beneath the hand of Time. Another of my “untruths” is my assertion that the charm of the place will be destroyed by the necessary work which would be going on in and about the tower; and the engineers require us to believe that there would be no work of any kind ever going on, so that there would be no injury to it in any way. If so, I can only say that the tank must be constructed and used more carefully than any tank I have ever met with yet. And as to Messrs. Shelford & Robinson's opinion about what would disturb the “charm” which lingers round an edifice of this kind, they will, perhaps, forgive me if I say that I don't consider them good judges in such matters. They are members of a profession which has done noble things for us, but engineers generally are not supposed to have a very keen appreciation of the beautiful in any shape. I never yet heard an engineer admit that the hideous railway bridges across the Thames have well nigh ruined the finest river view which any capital city can boast, nor that the iron gutter across Ludgate Hill had interfered with the glorious view of St. Paul's.

Since writing my former letter, the Chapter have again met and considered a legal opinion which they have taken as to their powers in the matter. That opinion, I believe, is to the effect that they have no power to lease any kind of right to the water company, and that the said company can only remain in the tower on sufferance, no matter what works they may execute there. It remains to be seen whether the company, under these circumstances, will still persist in their attempt to “utilize” the Campanile; and, as no decision was come to by the Chapter, it also remains to be seen

whether the Chapter will disregard public opinion and carry out the scheme. That public opinion would have been far more strongly expressed, had there not been great unwillingness to cause pain to one so universally respected as the venerable Dean. It was believed, too, that his partial assent to the project, or rather to the consideration of it, had been obtained by astutely presenting it to him under its most favourable aspect—by showing that it would, perhaps, give more security to the Cathedral than any other plan, and by keeping as much out of sight as possible the purely commercial aspects of the scheme. Now, however, that his attention has been called to the matter, it is, perhaps, not unreasonable to hope that he may see how nearly he has been led into giving his sanction to a work which would outrage the religious feelings of very many persons, grievously offend every lover of art, and form a striking contrast to the great efforts he has made to restore, repair, and adorn his Cathedral.

It cannot, however, be expected that public opinion, however strongly expressed, will influence the gentleman who fills the incongruous positions of director, promoter, and Canon, as it plainly appears, from his pamphlet and letters to the *Times*, &c., that his views on such questions are Utilitarian rather than sentimental, and commercial rather than ecclesiastical or artistic. Such being the direction of his sympathies, we need not be surprised to find him desirous of making the most, in a business-like way, of the venerable edifices which have unhappily come under his guardianship; and that he appears so little influenced by the associations and memories of all kinds which cling to and hallow them. I, therefore, again invoke—*pace* Messrs. Shelford & Robinson—the aid of the artist and the antiquary. So long as no decision has been come to by the Chapter, it is possible that a majority may be found capable of assenting to what I must still call a gross act of Vandalism.

CICESTRENSIS.

* * Here this matter must end. Sanitary authorities describe the people of Chichester as living on soil which is one vast cesspool; and a writer of credit has lately stated that a faint odour of unmistakable origin pervades the very air of the place. The sewers are of little use, and cannot be improved without a supply of water such as the water company propose to afford by means of the objectionable tank in the Campanile. There can be no doubt of the advantages of the water supply, and yet it seems to us much better that the company should construct the usual apparatus to obtain a head of water, which cannot be any great matter, as iron piping will serve and the elevation is inconsiderable, than offend, as they will assuredly do, so many persons. Engineers and economists may say what they like about this matter; but whether it disfigures or endangers the Campanile or not, there cannot be two opinions about the fact that no part of a cathedral should be diverted to such a purpose. That in these days, any of the superior clergy should be blind enough to sanction, much less advocate, a scheme of this kind is surprising, to say the least of it.

Fine-Art Gossip.

THE Exhibition of the Society of French Artists, 168, New Bond Street, will be opened to the public on Monday week; the private view takes place next Saturday.

THE private view of the Exhibition of Cabinet Pictures in Oil takes place to-day (Saturday), at the Dudley Gallery, Egyptian Hall, Piccadilly. The Exhibition will be opened to the public on Monday next.

THE Winter Exhibition of Cabinet Pictures of the British and Foreign Schools, French Gallery, Pall Mall, will be opened to the public on Monday next. The private view takes place to-day (Saturday).

THE Exhibition of the Photographic Society of London is open to the public, and will remain so, in the Gallery of the Society of Painters in Water

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Colours, 5, Pall Mall East, until the 15th of next month.

REFERRING to the welcome announcement of the Royal Academy's intention to gather the greatest possible number of pictures by Sir E. Landseer for exhibition in the winter, we should like to point out that a difficulty has arisen in studying these works, through the extraordinary liberties which, in numerous cases, have been taken with their names. Not a few pictures bear three, and some so many as four different titles; there are few which have not more than one. Now the Academy has an opportunity for giving standard titles, and it is desirable that this chance should not be lost when the forthcoming Catalogue is prepared. We would suggest the advisability of recurring to the original names under which the pictures were exhibited.

MESSRS. AGNEW & SONS have formed a collection of 120 sketches and pictures in oil by M. E. Frère, the private view of which takes place to-day (Saturday), at the gallery, 5, Waterloo Place. The collection will be opened to the public on Monday next.

MR. W. H. SMITH, M.P., the consistent advocate of public right and convenience in respect to the Thames Embankment, has done a kindly thing in presenting some highly ornamental iron seats for use on the Northern Embankment. The gift is extremely welcome, but it ought not to have been left to the generosity of a private individual to supply them.

AN important discovery is announced as having been made recently in Pompeii. Near the Stabian Gate has been excavated for the first time a tanner's shop, with all the instruments of the trade within it. These are similar to those which are used in the trade in the present day.

MUSIC

ROYAL ALBERT HALL CHORAL SOCIETY.—Conductor, Mr. Hamby.—THURSDAY NEXT, October 30, at Eight o'clock, Handel's "THEODORA" (with additional Accompaniments by Dr. Ferdinand Hiller). Madame Otto Alvinchen, Miss Julia Elton, Miss Dones, Mr. W. H. Cummings, and Mr. Thurler Beale. Organist, Dr. Stainer. Band and Chorus of 1,500.—Boxes, 3s. 3s. 2s. 10s. and 1s. 10s.; Stalls, 7s. 6d. and 5s.; Balcony, 3s.; Admission, 1s.—Tickets at Novello's, 15, Berners Street, and 35, Foultry; the usual Agents; and at the Royal Albert Hall.

MONTHLY POPULAR CONCERTS, BRISTOL.—Fifth Season. Director, Mr. Ridley Prentice.—FIRST CONCERT, TUESDAY EVENING, October 28, Herr Strauss, Mrs. Hale, &c.—Tickets: Season, 2s. 12s. 6d.; Single, 3s., 2s., 6d., 1s.; of Mr. Ridley Prentice, 30a, Wimpole Street, W.

MR. WALTER BACHE'S PIANOFORTE RECITAL (Second Season), on MONDAY, October 27, Queen's Concert Rooms, Hanover Square, at Half-past Three o'clock precisely.—Vocalist, Mdlle. Hélène Arlin.—Programmes at Stanley Lucas, Weber & Co's, 54, New Bond Street, W.

BRISTOL MUSICAL FESTIVAL.

St. John the Baptist: an Oratorio. The Text selected from the Holy Writ, by E. G. Monk; the Music by G. A. Macfarren.

PECULIAR interest attended the production of the above work last Thursday (October 23rd). It was originally intended that the oratorio should be first performed at the Gloucester Musical Festival. We may, perhaps, be permitted to doubt whether the excuses made at the time for not bringing out 'St. John the Baptist' was well founded; but whatever was the real cause of its withdrawal at Gloucester, Bristol has reaped the benefit of it, and whatever degree of vitality may be attached to its future, it will always redound to the credit of the Festival Committee who gave a place in their week's programme to the composition of a musician of whom this country has every reason to be proud. It will be remembered that the overture was first played in public at the British Orchestral Society's concert on the 23rd of January, that it was introduced in the scheme of the eighth Philharmonic Society's concert, on the 7th of July last, and that, at the suggestion of Sir Michael Costa, it was executed under his *bâton* at the second concert of the Birmingham Festival, on the 27th of August last. This is sufficient evidence of the popularity of this Prelude. Opinion has been unanimous as to its great merits, although the nature of the oratorio to which it was prefixed was unknown. We have now the key to the Prologue, and as the full

score of the oratorio has been presented at Bristol, both artists and amateurs are in a better position to comprehend the composer's design and treatment, which he has himself briefly explained by stating that the oratorio is an "endeavour to portray some of the ideas of the form under which the King of Glory would reveal himself; of an earthly monarch, like Herod the Great, in the plenitude of martial power and pomp, of Oriental luxury and splendour; of a republican patriot like Judas the Gaulonite; of another Elias, in the stern severity of the recluse of Carmel; or of that 'Prophet' whose name was too holy to be spoken of by the scoffing Pharisees."

To appreciate the musician's setting, it is necessary that we should bear in mind the scriptural story when considering the mode in which the book of the oratorio has been arranged, and when endeavouring to decide how far the composer has realized the incidents, and embodied the feelings of the characters. Dr. E. G. Monk's book opens with a chorus, "Behold, I will send my Messenger," the prediction in Malachi of the coming of John the Baptist. Then is introduced a Narrator, assigned to a contralto (Madame Patey), who, in a recitative, pictures St. John in the desert, and describes the influence of his preaching. The Baptist next appears, allotted to a baritone-bass (Mr. Santley), who, in an air, has the text, "Repent ye: for the kingdom of heaven is at hand." Dr. Monk now stops his St. Matthew extracts, and words from St. Luke and St. John are selected to form a concerted piece (called No. 5 Dialogue), in which St. John teaches the people, the publicans, the soldiers and Pharisees, but disclaims being either Christ or Elias, "I am the voice of one crying in the wilderness. Make straight the way of the Lord." In No. 6, St. John, in an air, whilst exhorting baptism, still maintains that he is only a missionary. The Narrator, in a second recitative, describes the baptism in Jordan of Christ by St. John; a choral outbreak, "This is my Son" (No. 8), following the "Opening of the heavens" after the baptizing; this is succeeded by an air from the Narrator, "In the beginning was the Word." The citations from the Bible story here give way to the old version of the 106th Psalm, Croft's tune, "My soul praise the Lord" (No. 10), worked into a fugue, thus ending the first part.

The second section is opened in the castle of Machærus, in a duet between Herod Antipas (Tetrarch of Galilee), which is written for a tenor (Mr. E. Lloyd), and St. John. The Baptist boldly lectures Herod for living with his brother's wife, and Herod, conscience struck, promises to observe the Prophet's counsels; but, in the very next number (12), the Narrator states that John is imprisoned at the instigation of Herodias. To this succeeds the scene of revelling on Herod's birthday, beginning with a chorus of the guests glorifying the Tetrarch, and followed by another choral number, descriptive of the dancing and charms of the daughter of Herodias. In a recitative Herod makes the rash promise to grant her what she may ask, and Salome, the daughter (a soprano, Madame Lemmens), in a song of rejoicing, flatters Herod. Another concerted piece, in the form of dialogue, has the dramatic situation of the demand by Salome of the head of St. John the Baptist, the chorus of nobles chiming in to remind Herod of his promise. The Tetrarch, in an air, describes his remorse, but will keep to his word. The nobles in savage strains call out, "Let him be slain." In the prison scene (No. 21) St. John, in a *scena*, is prepared for his fate. The Narrator next, in a recitative, announces the execution of the sentence and the removal of the body by the disciples, a quartet of whom sing "Blessed are they which are persecuted," and the oratorio winds up in a final chorus, proclaiming the greatness of John the Baptist as a prophet, "a burning and a shining light in the dark, until the day shall dawn for the Day Star to arise."

There is real interest in this book. The ghastly and disagreeable portions of the story have been judiciously avoided; the texts have been mainly taken from the books of the Evangelists, but it would have been still better if the New Testa-

ment had been adhered to throughout, except of course where prophecy is used. The two perilous scenes, both for author and musician, were the banquet and the execution; but both have steered clear of the difficulties. They are dramatic and yet not theatrical; reverential, even when there is every temptation to be too secular in style.

In the consideration of Mr. Macfarren's music, public opinion as yet can only be guided by the ear, and not by the eye, for the composer has wisely abstained from rushing into print before his work was executed. Schumann was of opinion that it is better to judge a composition by hearing the score than seeing it; and no doubt more fixed attention is secured for the sounds, if decided notions cannot be come to by examining the notation. But so far as a first hearing may be depended upon, the general verdict of the audience will be endorsed everywhere, that 'St. John the Baptist' is a masterpiece, the very finest work which has yet emanated from Mr. Macfarren: one that has all the attributes of vitality about it; for whilst the general conception is marked with strong individuality, the few types recalled here and there are scarcely of sufficient importance to dwell upon. 'St. John the Baptist' will travel—it will not be confined to this country; and the Germans will be glad to confirm the very high opinion which Mendelssohn entertained of our native musician. In the setting, devotional dignity has been preserved, the themes are mostly tuneful, and in the indication of melodious inspiration, the skill of the professor has been pre-eminently manifested in the masterly employment of the various instruments. The method of treatment may tax severely the ability of players, and it will require singers who must be masters of their scales; but these difficulties conquered, the freshness of the ideas, the vigour of the accompaniments, the imposing climaxes which are attained, render this oratorio one of singular interest. In oratorio, it is customary to refer specially to the parts allotted to the leading characters, and too often to the Scriptural stories which have been set; hearers are doomed to listen to the dreary descriptions of a disciple, an angel, or some other substitute, invoked to recite facts. It is, however, in the music assigned to the Narrator that Mr. Macfarren has been most strikingly original and forcible. The recitatives are replete with emphasis and point, the orchestral undercurrent imparting picturesque interest to the narratives, which, by the way, are most impressively declaimed and sung by Madame Patey. There is one air for the contralto in c, "In the beginning was the Word," remarkable for its expressive import. The tenor (Herod) has but one song—the remorseful strains at having given a rash promise; it is in a flat minor, *larghetto*, "Alas, my daughter!" and is conceived in the right spirit. Again the soprano has but one solo, a *bravura* in c, "I rejoice in my youth," bristling with difficult but brilliant scales, which few artists except Madame Lemmens could conquer; the more so as the composer has plunged the vocalist in *medias res*, without assigning a few bars of preparatory recitative. On the music allotted to the prophet St. John the composer has concentrated his creative faculty, and his imagination has not deserted him in a single bar, for the Baptist is musically presented in the most lofty aspect, preaching the Word eloquently, rebuking the tyrant with dignity, bearing his persecution with meekness, preparing for his martyrdom with the patience of the saint, and looking forward to the everlasting life to come with cheerful confidence. It was impossible to have been served by any artist with more fidelity and truthfulness than by Mr. Santley, whose singing of the part of the preacher, the precursor of the still greater one, was of the grandest school of vocalization. But attractive as are the attributes of the artists who are in the front rank, the chorists and the instrumentalists must also be specially referred to, for their duties and responsibilities were onerous. The Bristol Choir will win universal approval of their artistic capabilities; the quality of their voices is excellent—the

sopranos particularly; and in the florid passages of the final chorus, they proved that they had been carefully trained by their chorus-master, Mr. A. Stone. The Manchester band, if not quite so refined in tone, executed their intricate parts cleverly. The blind composer had, of course, given the *tempi*, and Herr Halle carried out his instructions conscientiously and jealously.

We can only point out briefly the numbers of the score which will always attract attention and command admiration, such as the concerted 'Dialogue' in *r*, in which the physiognomy of, so to speak, the populace in their derisive interrogatory of St. John the Baptist, has been remarkably preserved in the notation—the reproduction, however, of a *motif* in the overture being artful. But the main attraction of the first part will be the recitative, describing the "descent of the Spirit of God like a dove," the rapturous outcry of the Angels, "This is my beloved Son," given to female voices, the declaration of the Narrator as to the faith in the Messiah, and the jubilant burst of the believers in praising the Lord. This forms the *finale* of the opening section of the oratorio, and is spread over four numbers, but the chorus, "This is my beloved Son," will be recognized as a veritable inspiration. Anything more lovely than the melodious strains of the women's voices cannot be conceived; and the felicitous blending of the stringed, including the harp, and the wood, portray celestial "harmony of the spheres." The hearers must have iron nerves who can listen to this chorus without strong emotion. The "Croft Psalm" or "Hanover Tune," fugued with masterly skill, culminates in a climax in which the full power of organ, orchestra, and voices are combined. The whole movement is full of exhilaration and joy, wherever form has been accompanied with animated expression. In the second part, a duet between tenor and bass in *a* flat precedes the banquet scene, to which the composer has imparted a local colouring by the employment of Oriental music. It is a concerted piece, spread over three numbers, a chorus in *c* minor, a recitative for the tenor, and the insinuating *roulades* of Salome (soprano) to coax the monarch to grant her request for the head of St. John. Another concerted piece, which opens with Herod's lament, is succeeded by a thoroughly dramatic chorus in *c* minor, most vigorously scored, calling upon Herod to "awake the sword for slaughter." The instrumental devices of the composer are most elaborate and ingenious. From the death of St. John naturally comes the unaccompanied quartet, in *D* flat, *andante con moto*, "Blessed are they which are persecuted," a masterpiece of devotional part-writing, which will be regarded by many as the gem of the oratorio. The concluding chorus, "What went ye out into the wilderness for to see," evinces the power of the musician to maintain the interest of the score until the last note. It is full of changes of *tempi* and of keys, and worthily ends a sublime subject exacting the highest faculties of the musician, who has been emphatically at the *hauteur de sa mission*.

The oratorio was an unmistakable success. The audience were requested not to applaud during the performance, but the composer was called forward at the end of each part, and was enthusiastically cheered.

Of the general execution of the works given during the four days, namely, Haydn's 'Creation,' on Tuesday morning; Mendelssohn's 'Elijah,' on Wednesday, and his 'Lobgesang,' on Thursday; and Handel's 'Messiah,' yesterday morning (the 24th); and the schemes of the three evening concerts, on Tuesday, Wednesday, and Thursday, we shall speak next week, and also of the singing of Mesdames Lemmens, Otto Alvsleben, J. Wigan, Enriquez, and Patey; Messrs. Sims Reeves, Vernon Rigby, and Lewis Thomas. The space which has been devoted to the notice of the new oratorio precludes us from giving details of the performances in this week's *Athenæum*. The Festival was held in the Colston Hall, the new building erected on the site of the school founded by Edward Col-

ston in 1708, and removed in 1861 to Stapleton. The Colston Hall is in length 150 feet, in breadth 80 feet, and in height 64 feet. For the Festival two side galleries were erected, and the seat accommodation was thereby increased from 2,500 to 3,000. An additional front building was attached to the Hall only last March, with two convenient staircases to facilitate ingress and egress. The street has been widened, so that there is at all events one good approach to the Hall; but in the rear there are dwellings of the lowest kind, with courts and alleys from which fever cannot be excluded. The Hall in the interior has an imposing appearance with its massive columns profusely decorated. The stained-glass windows look handsome, but are unfortunately not suited for ventilation, which is only accomplished through some net-plaster work at each extremity of the Hall; an expedient certainly not sufficient for a Hall of such size, and holding large numbers. A statue of Edward Colston has been just placed at the summit of the grand staircase; and in the Hall busts have recently been placed of the late R. Charlton, G. Thomas, Finzell, and H. Overton Wills, four celebrities of Bristol distinguished for their benefactions to the poor.

The orchestral platform was not particularly well disposed for giving due effect to the band and chorus. Its defect was that the incline was not steep enough. Then the chorists were not concentrated; on the left are the first and second trebles, with the second tenors in their rear, the first tenors stowed away in a side gallery; so, on the right, the second basses were in the same false position, the second altos and basses being in the central right. A large organ, at which Mr. George Riseley, an able local player, presided, crowns the orchestra. Mr. Halle's Manchester band numbered about eighty-one executants, sixty-one of which were string, with Mr. Seymour and Herr Straus as *chefs d'attaque*. No doubt, at future Festivals, the experience gained at this opening one will not be lost on the Committee of Management and their able officials. Little fear is entertained of the financial success of the meeting, the sale of tickets having by Tuesday already covered the outlay. The Hall, brilliantly lighted up, showed to the best advantage at the evening concerts. On the evenings both of Tuesday and Wednesday Mr. Sims Reeves was unable to sing.

Musical Gossip.

THE Hymn for contralto solo, chorus, and orchestra, Op. 96, performed, for the first time at the Crystal Palace on the 18th inst., but not for the first time in England,—as the work was once introduced, if we remember rightly, at a concert given by Madame Sainton, when she was known as Miss Dolby,—is one of Mendelssohn's most impressive sacred compositions. Madame Patey was the solo singer. The accompaniments are scored in the composer's happiest vein. The hymn opens with an *Andante* in *E* flat, six-eight time, succeeded by the chorale, with contralto solo, and a vigorous movement, led off by the basses, "Let us ever sing His praise." Madame Lemmens took the soprano part in Schubert's 'Song of Miriam,' The 'Concertino di Bravura,' composed and played by Mr. Henry Holmes, is well calculated to display his knowledge as a composer and his skill as a musician. M. Gounod's 'Mireille' Overture, Mozart's Symphony in *c*, No. 6, and an *Adagio* and Fugue, by J. S. Bach, ably executed by Dr. Stainer on the organ, completed an interesting programme.

THURSDAY's programme at the Covent Garden Concerts was devoted to a Welsh Festival, with the co-operation of Miss Edith Wynne, Miss Mary Davis, Miss Marian Williams, Miss B. Waugh, Mr. Brinley Richards (piano), and Mr. John Thomas (harp). We dare not venture to give the Eisteddfod titles of these able representatives of Cambria.

MR. W. CARTER'S Choir performed Mendelssohn's 'Elijah' at the Royal Albert Hall on

Wednesday, with the aid of Miss Edith Wynne, Miss Julian, Miss Warwick, Madame Osborne Williams, Mr. Cummings, and Mr. Patey, as the leading soloists, with Mr. Bending, organist.

THE scheme of the opening concert of the "Musical Evenings" in St. George's Hall, last Wednesday evening, comprised two string quartets, by Beethoven (in *r*, No. 1) and Haydn (in *c*, Op. 33, No. 3); Mozart's Sonata in *E* minor, for pianoforte and violin; Chopin's Rondo, Op. 73 (posthumous), for two pianofortes; and Handel's *Adagio* and *Bourrée* in *G*, for violin. The executants were Miss Channell and Mr. F. Westlake (piano); Messrs. H. Holmes, Folkes, A. Barnett, and Signor Pezze (string); Miss A. Sinclair vocalist; and Messrs. Minson and Kemp accompanists.

AMONGST the works executed by the band at the International Exhibition daily concerts in the Royal Albert Hall, under Mr. Barnby's direction, has been a concert overture by Mr. C. E. Stephens, conducted by the composer, which he calls the "Dream of Happiness"—a title suggestive of sleep, but the effect of which is not sleepy by any way. Herr Brahms's Serenade in *A*, No. 2, and Herr Julius Rietz's 'Lustspiel' Overture, have also been performed. Both works, without being specially great, are calculated to show the fancy of the two modern German composers.

MR. WALTER BACHE, a clever pianist, who is a disciple of the Wagner-Liszt school, had a recital last Monday at the Hanover Square Rooms.

MILLE TAGLIANA has not pleased at the Italian Opera-house in Paris, where she made her *début* as Gilda; her voice is fatigued and her intonation imperfect. The new tenor, Signor Villa, who was the Duke, has not proved to be a second Fraschini, as was expected, but he has a sympathetic voice. A Madame Lonka failed as Maddalena, but the new baritone, Signor Padella (a Spaniard), displayed dramatic vigour which, when tempered by training, will make him an acceptable Rigoletto. The new baritone is the husband of the famed Madame Artôt.

DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, F. B. Chatterton.—Triumphant success of 'ANTONY and CLEOPATRA.'—Morning Performance on Monday, November 18.—'ANTONY and CLEOPATRA' unanimously pronounced by the Public Press to be the grandest and most gorgeous spectacle ever witnessed on the Stage of Old Drury.—On MONDAY, and during the Week, will be performed Shakespeare's Tragedy of 'ANTONY and CLEOPATRA,' concentrated into Four Acts and Twelve Scenes, by Mr. Andrew Halliday, illustrated with New and Characteristic Scenery by Mr. William Everley. The cast will include Mr. James Anderson, H. Russell, A. Glover, Richard, Dolman, J. Morris, Byron, Thorne, Lickfold, Milton, Sargent, H. Clifford, and H. Sinclair; Miss Wallis, Mesdames Banks, E. Stuart, Melville, Adeline Geddis, &c. The Performances will commence with a Farced Musical Ecceitricity, in one Act, entitled 'NOBODY IN LONDON.' To conclude with the Farce of 'MY HEART'S IN THE HIGHLANDS.' Prices, from sixpence to Five Guineas. Doors open at half-past six commence at seven. Box-Office open from Ten till Five daily.

THE WEEK.

OPÉRA COMIQUE.—'Lucrezia Borgia,' drama in Tre Acts, by Victor Hugo. *Lucrezia Borgia*, Madame Ristori.

ROYALTY.—'The Honeymoon,' a Five-Act Comedy of John Tobin, reduced to Three Acts. 'The Realm of Joy,' from the French of 'Le Roi Candaule,' by F. Lataour Tomline.

THE processes by which an English adapter prepares for our stage a play of M. Victor Hugo resemble nothing so much as the means employed by an Egyptian embalmer to preserve the body of a dead Pharaoh. Removing carefully the heart and brain and all the vitals, he fills the space thus emptied with spices and herbs of morality. He then enfolds the body in successive layers of language, which take from it all semblance of humanity. In this shape it presents itself to our censors: the nose of authority is not shocked, and the corpse is sent on to the stage for the actors to galvanize, if they are able. Only when some actress like Madame Ristori comes to give us a play in a foreign language, is there a possibility of seeing in their integrity the works which,

whatever their faults, are the most powerful dramatic productions of the present century. It is easy for those who judge rigorously by critical standards, allowing nothing for the vivifying power of genius, to decry 'Lucrèce Borgia' as improbable, extravagant, it might almost be said insane. A scene of incessant poisoning such as it presents is more outrageous than anything in dramatic literature since 'Titus Andronicus'; and the machinery of death in the last act, the ghastly coffins in a row, and all the grim and lugubrious setting of the scene, are more gruesome than anything in the 'Duchess of Malfi.' French critics who dwelt upon the barbarism of Shakspeare would, had they lived to succeeding ages, have visited with tenfold condemnation the dramatic writings of M. Hugo. Their successors even did not receive them without a storm of antagonism, and to obtain for 'Lucrèce Borgia,' 'Marion Delorme,' and 'Le Roi s'Amuse,' the position they now occupy, required something like a revolution in letters. The standard we are disposed to employ to 'Lucrèce Borgia,' is that of the effect upon the audience. While the terrible story of guilt unfolds itself, no thought of improbability arises in the mind of the spectator. In the first act, from the point of view of fact, everything is improbable; the presence of Lucrèce Borgia in Venice, her interview with her son, and the species of denunciation she receives from the Venetian captains, by whom she is recognized. From the dramatic ground, all is congruous, effective, natural. That tremendous indictment which one after another presents, is a fitting prelude to the play. It dwells in the memory like the recoil of Cassandra when she feels the smell of the shambles, or the horror of Lady Macbeth at the imaginary blood-stains no human power can deface or obliterate:—

"Madame, je suis Maffio Orsini, frère du duc de Gravina, que vos sbires ont étranglé la nuit pendant qu'il dormait."

"Madame, je suis Jeppo Liveretto, neveu de Liveretto Vitelli, que vous avez fait poignarder dans les caves du Vatican."

"Madame, je suis Ascanio Petrucci, cousin de Pandolfo Petrucci, seigneur de Sienne, que vous avez assassiné pour lui voler plus aisément sa ville."

"Madame, je m'appelle Oloferno Vitellozzo, neveu d'Iago d'Appiani, que vous avez empoisonné dans une fête, après lui avoir trahieusement dérobé sa bonne citadelle seigneuriale de Piombino."

"Madame, vous avez mis à mort sur l'échafaud don Francisco Gazella, oncle maternel de don Alphonse d'Aragon, votre troisième mari, que vous avez fait tuer à coups de hallebarde sur le palier de l'escalier de Saint-Pierre. Je suis don Apostolo Gazella, cousin de l'un et fils de l'autre."

Terrible as the furies, whose office they fulfil, seem these gay and gallant soldiers, as each comes forward to deliver, in the presence of her son, words which stab to the heart the woman whose sins are too terrible even for penitence. As the play commences it proceeds. The scene in the first part of the second act, in which the mother is compelled by the husband she hates and has learned to fear, to administer with her own hands the poison to her son, is tremendous. Through the grim banquet scene, with its revelries like those in Florentine gardens when the plague kept watch round the walls and death handed the wine-cup, to the moment when the mother, stricken to the heart by the avenging dagger of her son, avows with her dying breath the shameful secret till then concealed, all is in

the highest vein of tragedy. Gennaro is, of course, an unconscious Orestes, and his words, when he first learns he is a Borgia, might be placed in the mouth of his prototype:—

"Il faut en finir. Dans les familles comme les nôtres, où le crime est héréditaire et transmet de père en fils comme le nom, il arrive toujours que cette fatalité se clôt par un meurtre, qui est d'ordinaire un meurtre de famille, dernière crime qui lave tous les autres."

This dreadful logic, which justifies by precedent, and sanctifies as duty, a crime not yet committed but only for a moment delayed, sounds like a knell to the woman to whom it is addressed. That our stage should be deprived of dramatic masterpieces in English versions,—that 'Lucrèce Borgia' and 'Marion Delorme' should be sealed books to the English-speaking public,—is a fact the modern critic is ashamed to chronicle.

With one important allowance, the part of *Lucrezia Borgia* as interpreted by Madame Ristori may rank with her finest delineations. It wants wickedness. The absolute wantonness of unrestrained hatred and unchecked power should reveal itself when those who have, in the first act, so strangely humiliated the Duchess are in her power and she orders their death. Her short effort at amendment, like the floundering of one in a quicksand, has only served to sink her deeper. A dramatist less subtle and daring than M. Hugo would have made the maternal passion in the woman the means of her restoration. M. Hugo sees farther. He renders it a curse. If Madame Ristori failed in conveying the idea of panther-like savageness and snake-like wickedness which underlie the character, she made amends for all shortcomings in this respect by the matchless dignity and power of her representation of sufferings. The varying play of feature, the quick alternations of supplication and remorse, the horror of continuous apprehension, broken only by a spasm of relief, were all in that large and regal style which Madame Ristori alone perpetuates. Direct from Mdlle. Georges, the first exponent of Lucrèce Borgia, to Madame Ristori has come the gift of portraying queenly sorrow and despair. Mdlle. Georges herself transmitted traditions that mount through Mdlle. Duchesnois, Mdlle. Clairon, Mdlle. Dumesnil, Mdlle. Lecouvreur, and Mdlle. des Oeillets, to the time when Mdlle. Champmeslé learned how to portray the sorrows of Phèdre from Racine himself. The performance of Madame Ristori was admirably shaded. Its strongest points were those in which the sense of her own actions, and the horror they deservedly imposed, broke through her well-worn garment of duplicity and pride.

The general interpretation of the piece was respectable, but the business was badly managed. More pains should be taken with the scenes in which the presented action is overheard by listeners, and with the ghostly apparatus of the last scene. This, indeed, managed as it now is, gives a sense of grotesqueness which is not intrinsic, but which the whole genius of Madame Ristori scarcely serves to surmount.

At the Royalty Theatre, Tobin's comedy of 'The Honeymoon,' reduced into three acts, has been given. This piece, which is a strange combination of 'The Taming of a Shrew,' 'Philaster,' 'Rule a Wife,' and other well-known

plays, is ingenious in the manner in which the incidents are woven together, and excellent in language. Hearing its speeches, which are like tinsel, better for stage effect than gold, one is inclined to wonder it has been handed over entirely to amateurs. The cast, comprising Miss Hodson in Miss Duncan's famous part of *Juliana*, Misses A. Wilton and M. Brennan as her sisters, Mr. Warde, Mr. Clarke, Mr. Sydney, and Mr. Wyndham, would be respectable, except for the fact that the hands of some of the actors would in their own despite wander in the familiar direction of the trouser's pocket. After the comedy came a rendering by Mr. Latour Tomline of 'Le Roi Candaule,' with the title of 'The Realms of Joy.' Though a clever and amusing farce, the fun of which, well kept up by Messrs. Clarke, Wyndham, Miss Brennan, and Miss Wilton, told with the audience, the whole at the conclusion missed fire. A promise of some fun levelled at existing authorities had excited public curiosity. Our prudent censor had, however, with excessive caution, cut out everything that could tickle the public palate, and the audience, defrauded as it felt itself of a promised amusement, when it had ceased to laugh commenced to hiss. There is a lesson in this for managements if they are wise enough to take it, that is, not to stimulate over much public appetite unless you are sure of having wherewithal to satisfy it.

Dramatic Gossip.

On Monday next, after her performance of *Medea*, Madame Ristori will recite, in English, the sleep-walking scene from 'Macbeth.' It will be found, we apprehend, that a foreign accent is less noticeable in Madame Ristori than in Mr. Fechter, Mdlle. Stella Colas, and other artists, French and German, who have essayed to deliver the English language.

A TRANSLATION of 'Le Mariage de Figaro' of Beaumarchais is promised at the Olympic Theatre.

On Saturday last Mr. Charles Dillon appeared, at the Princess's Theatre, as Louis the Eleventh, and D'Artagnan in 'The King's Musketeers.' To-night is the last night of Mr. Dillon's engagement. On Monday Mrs. Rousby will appear in 'Twixt Axe and Crown.'

'L'ENQUÊTE,' a three-act drama, adapted by M. Edouard Cadol from a story that has appeared in the *Revue des Deux Mondes*, with the pseudonym of "Chavernay" attached, has been received with moderate favour at the Gymnase. It is a story of devotion on the part of a domestic, so exaggerated as to lead him to commit a murder, suspicion of which falls upon the mistress whose cause he has too warmly espoused. It is fairly supported by MM. Landrol and Pujol, Mesdames Fromentin and Lesueur, but does not seem to have in it the materials for an enduring success.

RECENT revivals in Paris include 'Cendrillon,' of M. Théodore Barrière, at the Odéon; and 'Le Reveillon,' by MM. Meilhac and Halévy, at the Palais Royal.

'LA BELLE GABRIELLE' will be produced at the Porte Saint-Martin upon the withdrawal of 'Marie Tudor.'

'LES FILLES DU DIABLE' will shortly be produced at the Châtelet. M. Desplaces, of Covent Garden, has been engaged to superintend the ballets.

AMONG less important novelties in Paris are 'Un Amour de Beau-père,' by M. Leba; and 'Bonjour Manant,' by MM. Thierry and Busnach: two pieces, each in one act, which have been produced at the Théâtre des Menus-Plaisirs.

THE new theatre in the street of Alcalá, at

Madrid, is reported to be the most magnificent and commodious in La Corte. The first drama to be represented is 'Entre el Deber y el Derecho' ('Between Duty and Right'), the work of Señor Hurtado. 'El Honor' ('Honour'), by Señor Campomar, and 'El Primero' ('The First'), by Señores Retes y Echevarrio, are in rehearsal. The company is strong, including Matilda Diez, Catalina, Vico, and other actors of merit and eminence well known on the Madrid boards.

The *Illustrirte Zeitung* announces a tragedy, by Prince George of Prussia, as the next novelty at the Hoftheater of Braunschweig. The title is 'Christine von Schweden.'

MISCELLANEA

Dante, Inferno, XXIV. 3.—I think that both Mr. Duncan and Mr. Pearse, whom I beg hereby to thank for their remarks, have a little misunderstood me. I did not for a moment intend to propose a new reading, or rather to defend the reading "al mezzo e i di"; on the contrary, I said, if I remember right, that there appears no reason to suppose that it, rather than the ordinary reading, "al mezzo di," was what Dante wrote. My point was that the ordinary translation of the words seemed forced, or even (with deference to so many authorities) incorrect; and I suggested that the reading "al mezzo e i di" might have given rise to it. On this point (of the translation) I am glad to find that Mr. Pearse and the commentator whom he quotes agree entirely with me. I should be glad to know where Guiniforto delli Bargigi is procurable. As to "sen vanno," I do not think the line which Mr. Duncan quotes will remove my objection: "lo giorno se n'audava" clearly means "the day was passing away." May I suggest, instead of his "And now the nights are drawing near mid-day," "And now the nights are passing to the south?" A. J. BUTLER.

Franklin's Epitaph.—Pardon my intruding a matter of small moment on your readers' attention. In a notice on a volume of epitaphs in the *Athenæum* of October 11th, the writer speaks of the self-complacency of an epitaph on Benjamin Franklin by himself. In Mrs. Piozzi's 'Marginal Notes on Wraxall's Historical Memoirs of my own Time' there is written, after much abuse of Franklyn (as she spells his name) the following: (he) "was beside all the rest, a plagiarist, as it appears; and the curious epitaph made on himself, and as we long believed, by himself, was, I am informed, borrowed without acknowledgment, from one upon Jacob Tonson, to whom it was more appropriate, comparing himself to an old book, eaten by worms, which, on some future day, however, should be new edited, after undergoing revision and correction by the Author." Can this plagiarism be proved by more convincing testimony than Mrs. Piozzi's pert hearsay evidence? W. CLARK RUSSELL.

King John, act iii. sc. 3.—May I venture to suggest with reference to Mr. Cates's able letter respecting the phrase "race of night" ('King John,' act iii. sc. 3. line 39), that the word *race* was intended by Shakespeare to be "maze," and that the idea this word conveys may be at once made probable and contrasted by line 52.—

Then in despite of brooded watchful day.

MARIA WHEELER.

Cermountyn.—In reference to Mr. Hanbury's communication on this word, it may interest some of your readers to know that *Sermontain* is still well known among the French-speaking population of the mountainous parts of Switzerland. The name is applied to the spicy seeds of *Laserpitium siler*, L., which are used there in veterinary medicine. F. A. FLÜCKIGER.

TO CORRESPONDENTS.—A. S.—J. F. H.—J. R. H.—W. H. W.—H. S.—I. W.—received.

H. B.—We cannot publish such a charge when you give no proof.

R. M.—His contributions have not been, and were never intended to be, regular.

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